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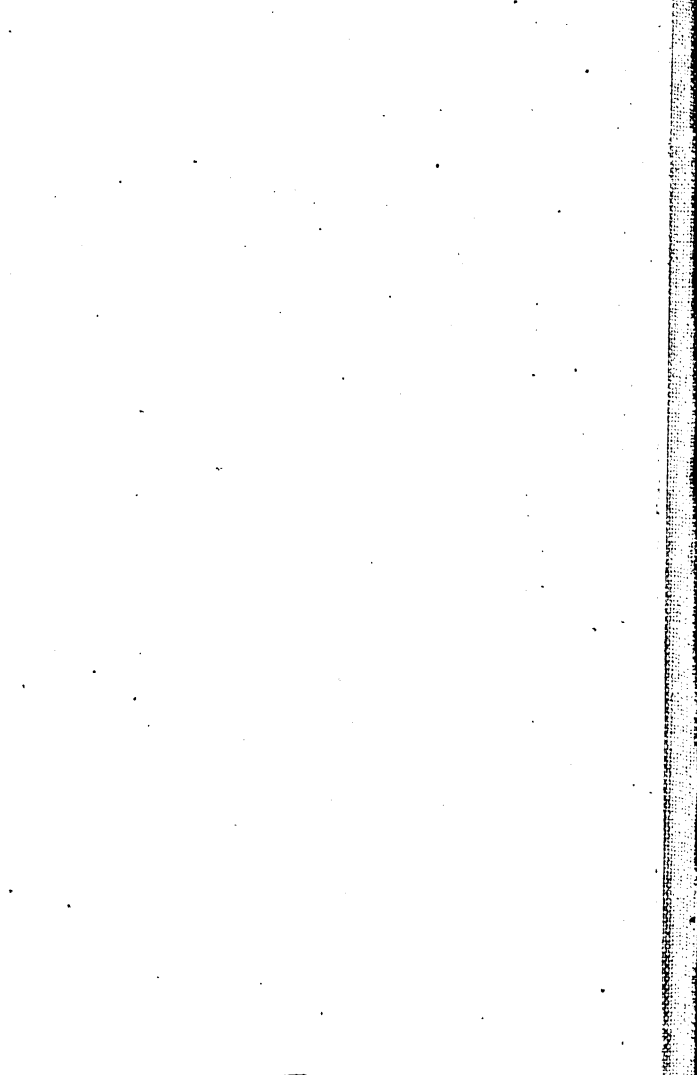
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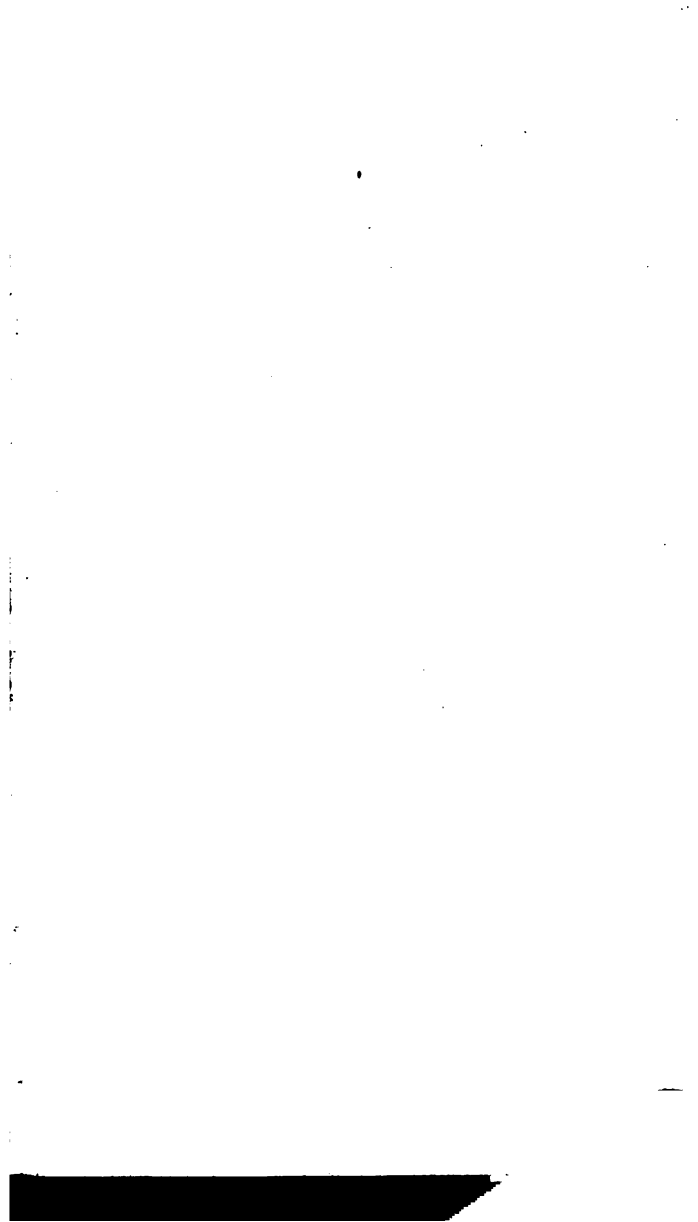
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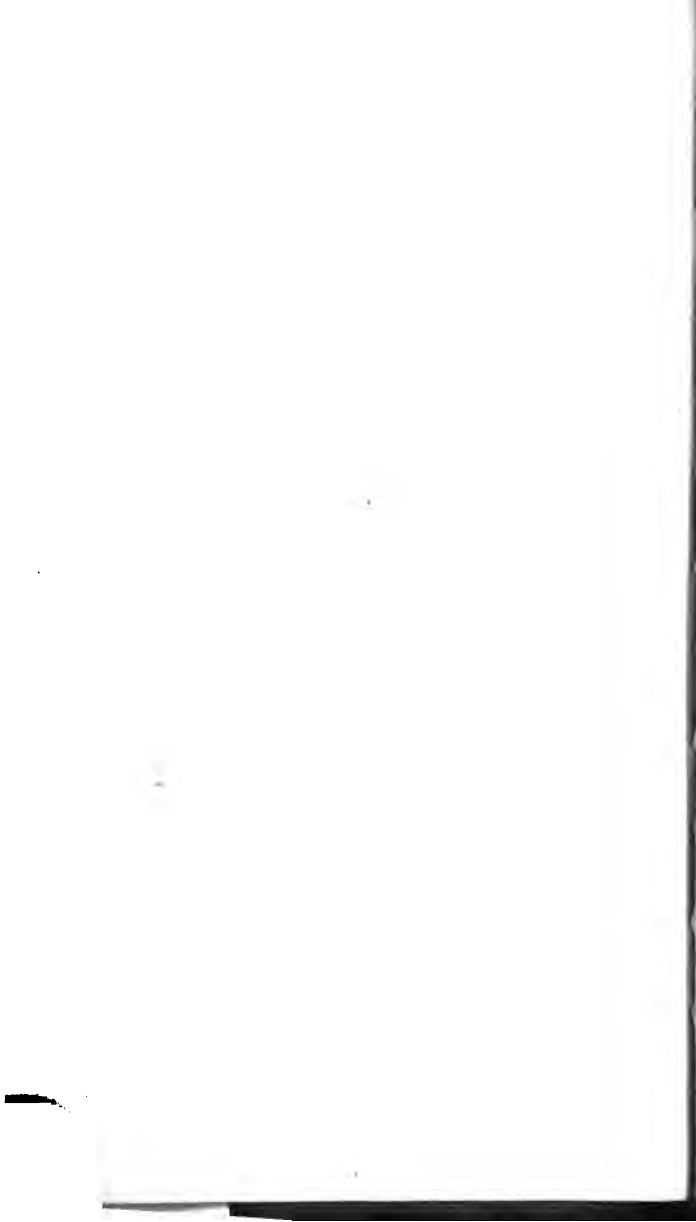
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Vogel





LETTERS ON CHESS.

LONDON :

**WILLIAM STEVENS, PRINTER, BELL YARD,
TEMPLE BAR.**

LETTERS ON CHESS;

CONTAINING

AN ACCOUNT OF SOME OF THE PRINCIPAL WORKS
ON THAT CELEBRATED GAME.

WITH

COPIOUS EXTRACTS AND REMARKS;

IN A

Series of Letters,

FROM

CARL FREDERICH VOGT.

TRANSLATED FROM THE GERMAN,

BY U. EWELL.



LONDON:

SIMPKIN, MARSHALL, AND CO.,
STATIONERS' HALL COURT.

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ROY W. W. W.

1914

1914

NOTICE.

On looking over the papers of my deceased friend, the Amtmann Von B——, a small packet was discovered carefully tied up, with the word "Schach" on a label. This parcel was laid aside, as the object of my search was family papers and documents of importance.

Some time after, when the affairs of the deceased had been arranged and settled, I recollected the aforesaid packet, and being myself a lover of the game, I felt no small curiosity to become acquainted with the contents; I accordingly wrote to the widow for permission to inspect the packet; she most obligingly sent it me, at the same time stating that I was at liberty to make whatever use I pleased of it, as neither she nor any of her family knew any thing of the game, though her husband had been a devoted admirer of it.

I found the packet to consist of letters to the de-

ceased from his intimate friend CARL FRIED. VOGT (the last of them dated in 1834), containing an account of, and extracts from, the works of several chess authors: I had not read many ere I became much interested, and before I had finished them, it struck me that a translation might be useful, or at all events amusing, to the English chess player; I thereupon consulted with an eminent player, and he seemed to think that these letters would be favourably received by amateurs: I accordingly now present them to the reader, hoping he may be as much pleased with the perusal as I was, and begging him to pardon any German idioms which may appear in the translation. One observation more and I conclude; it seems to me from the dates of these letters that a few have been lost or mislaid, and those that appear to be wanting probably contained some account of COZIO's work; which, from its size and value, would most likely not have been omitted by the writer.

U. E.

January, 1848.

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LETTERS ON CHESS.

LETTER I.

DEAR N.

AGREEABLY to your request that I would give you some account of the works written by various authors on our favourite game of chess, which has been my study and delight for many years, I intend during my leisure to give you a sort of critique on the chief *practical* works on the subject; I say practical, for if I were to examine the theoretical as well, your patience would be exhausted before I had gone through half the number. I shall therefore content myself with those works which are not merely theoretical or historical; and as among these are two portly volumes of some six hundred pages each, besides quartos, octavos, &c. there will be plenty to fill many letters.

I have often wished that some first-rate theoretical and practical player had given us an essay on the ancient and modern writers on the game, pointing out their various merits and giving to each his due meed of praise. To supply this in some measure will be the

object of these letters. My opinions, which I shall freely give, would perhaps be thought heterodox by many, probably by the majority of players; however, examine and judge for yourself.

How often have we both regretted that the great players of former days have not transmitted to us the games of the principal matches played between them. With what delight should we now play over that celebrated match between the Puttino and Ruy Lopez in the presence of PHILIP THE SECOND, when the former lost the first two games purposely, and then besought the King (who was going away thinking him an inferior player) to stay and see him win the next three, which, having done, the King rewarded him handsomely. This is a convincing proof how much superior the Puttino must have been to Lopez, to make sure of winning three games in succession. What would we not give for the games played between Paolo Boi and the Puttino, the light and glory of Chess, as Salvio calls these eminent players, and who appear from his account to have been first-rate and equal players; and to come to modern times, who does not long for a few of the games between those first of the first-rates, ERCOLE DEL RIO and PONZIANI; or, descending along the stream of time, for those of Des Chappelles, Sarratt, and the best players of their day?

As it is, one can alone judge of the skill of former players either by their works or by the estimation in which they were held by their cotemporaries; and it

judgment; for, with regard to the reports of others, we must first ascertain their degree of skill before we can place reliance on their testimony; then, as to written works, it is very possible for a man who has much patience and diligence to analyse and write tolerably well on the subject, and yet be but a moderate player; and, on the other hand, it is well known that a few confessedly first-rate players have left but sorry specimens of their skill in the works they have composed.

For the present, adieu; in my next letter I will give you some account of LUCENA's work, the earliest, I believe, that contains openings of games.

Yours sincerely.

LETTER II.

DEAR N.

The title of LUCENA's work is "*Repeticion de amores e arte de axedres con CL juegos de partido.*" The first part, on love, occupies 67 pages; then commences the Treatise on Chess, dedicated to John III. King of Spain by Lucena, son of the very learned Doctor and reverend Prothonotary DON JOHAN REMIREZ DE LUCENA, studying in the University of Salamanca; this part contains 170 pages. The volume is a quarto, or perhaps in those days was called a small folio; there is no date to the work, but it is supposed to have been printed about the year 1495; a copy is very rarely met with, it being one of the scarcest works on chess.

Lucena begins with openings of games; and concludes with about 150 positions or ends of games, on diagrams apparently printed from wood blocks; most of them are troublesome to make out.

He begins by teaching you how to place the pieces, and then describes the moves. It appears that in his day a Pawn might take *en passant*, as is now the law in most parts of Europe, and that when it reached the last line it assumed at once all the powers of a Queen; this proves that the modern practice of allowing a plurality of Queens is no innovation, as some have supposed. Lucena next proceeds to give some rules and maxims in playing, some of which are amusing; for example, "if you play in the evening with one candle only, place it on your left hand, because it does not then so much disturb the sight;" by daylight, place your adversary opposite the light, this being a great advantage to you, &c. &c.

The first game is that commonly known by the name of Damiano's Gomito (which might with more propriety be called Lucena's, though probably he was not the inventor); it begins thus:—

White.

1. K. P. two sq.
2. K. Kt. to K. B. third.
3. K. Kt. takes K. P.
4. Q. checks, &c. &c.

Black.

1. K. P. two sq.
2. K. B. P. one sq.
3. P. takes Kt.

I have little to remark on this game; Damiano has copied it, and rather improved the attack. Lucena

to play Queen to King's second square, and shows that the first player cannot then win King's Rook. The second is a common K. Knight's game, in which the K. P. is defended by the Q. Kt.; there is nothing interesting in this: in one part of the game he plays K. R. to K. B. square, and on the *next* move plays K. to K. Kt. square, castling as we do, but in *two* moves instead of *one*; this was the custom in those days, and in some places where castling was not allowed, the King might be moved once in the game like a Knight.

The third game begins thus:—

White.

1. K. P. two sq.
2. Q. P. one sq.
3. K. Kt. to B. third.
4. Kt. takes P.

Black.

1. K. P. two sq.
2. Q. B. P. one sq.
3. K. R. P. one sq.
4. Q. ch. and wins K. Kt.

You will, I think, be of opinion that these are not the moves of good players. The fourth game is tolerably played; it has been copied and improved by Damiano; each party plays out his K. Kt. on the second move and takes the adverse K. P., &c. The fifth opening consists in the second player beginning with Q. P. two squares, in answer to the first player's K. P. two squares; he gives but a few moves, which are however well played, and have been copied by many subsequent writers. In the sixth opening, he says, that should the second player not move either K. P. or Q. P., but should play any other Pawn in answer to K. P. two squares, the first player ought

to move Q. P. two squares, and, if he can, to play the four centre Pawns each two squares, and the Bishops and Knights behind them, and he will have a good game.

The seventh opening begins thus :—

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. B. to Q. B. fourth.	2. Q. P. one sq.
3. Q. B. P. one sq.	3. Q. Kt. to B. third.
4. K. Kt. to B. third.	4. Q. B. to K. third.
5. B. takes B.	5. P. takes B.
6. Q. to Q. Kt. third.	6. Q. to Q. B. sq.
7. K. Kt. to its fifth.	7. Q. Kt. to Q. sq.
8. Q. P. two squares, and afterwards, says Lucena, Q. B. to K. third, Q. Kt. to Q. second, and then castle on the Queen's side, and will have the best of the game.	

The eighth opening is not interesting ; the following are the moves :—

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. Kt. to B. third.	2. Q. Kt. to B. third.
3. K. B. to Q. Kt. fifth.	3. K. Kt. to K. second.
4. K. B. takes Kt.	4. Kt. takes B.
5. Q. B. P. one sq.	5. Q. P. two sq.

In the ninth opening he supposes the first player to begin with K. P. *one* square only, which however he does not consider a good move, thinking it much better to play it two squares. He continues the game much further than most of the others. I do not trouble you

the tenth opening he wins the first player's Queen in the following manner :—

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. B. to Q. B. fourth.	2. Q. B. P. one sq.
3. Q. to K. B. third.	3. K. Kt. to B. third.
4. Q. to Q. Kt. third.	4. Q. P. two sq.
5. P. takes P.	5. P. takes P.
6. K. B. ch.	6. Q. B. interposes.
7. K. B. takes B.	7. Q. takes B.
8. Q. P. one sq.	8. Q. Kt. to B. third.
9. K. Kt. to B. third.	9. K. B. to Q. third.
10. Q. B. to K. third.	10. Q. R. to Q. B. sq.
11. K. R. to B. sq.	11. Q. Kt. to Q. R. fourth, winning the Queen.

The tenth and concluding opening is very indifferently played, and scarcely worthy your notice ; he begins by playing Q. Kt. P. one square, then moves Q. B. to Q. Kt. second, and afterwards does the same on the King's side, from which you may judge of the merit of the opening.

From the foregoing you will perceive that the praise which has been so liberally bestowed on Damiano must, in future, be shared with Lucena, from whose work the former has taken several openings, which however he has certainly improved.

The chief merit of Lucena's work consists more in the ends of games than in the beginnings. Of the former he has about 150, from which the greater part, if not the whole, of the 88 given by Damiano have been taken. It is very probable that Lucena copied many of his from Vicent's work, the rarest of all the

printed books on Chess, and probably the first Chess book that ever was printed. I have not been so fortunate as to meet with a copy, nor do I know any one who has. The title runs thus in the Catalan language:—

“Libre dels jochs partitis del scachs en nombre de 100, per Francesch Vicent. En Valencia, Lope de Roca, 1495.” It concludes with the following:—

“A loor e gloria de nostre Redemtor Jesu Christ, fone acabat lo dit libre que ha nom libre dels Jochs partitis dels scachs en la insigne ciutat de Valencia e estampat per mans de Lope de Roca, Alemany, e Pere trinchet librere a XV dias de May, del any MCCCCLXXXV.”

Many of Lucena's positions are very ingenious; the best of them have been published by subsequent writers, but the work itself has never been translated into any other language, at least to my knowledge.

My next will give you some account of Damiano's Treatise.

Yours sincerely.

LETTER III.

DEAR N.

Next in order to LUCENA comes DAMIANO, a Portuguese, of whose work there are two editions, one printed in 1512, the other in 1524. It is a small quarto of 128 pages, and has the appearance of a modern duodecimo: the title is, “Libro da imparare giocare a Scachi: Et de belitissimi Partiti: revisti et

famosissimi Giocatori. In lingua Spagnola et Taliana. Novamente stampato." Underneath is a rude woodcut of a priest and a monk playing at Chess.

The work consists of ten chapters: the first describes the Chess-board, names and movement of the pieces, and a few general rules, among which is one but little attended to by players of the present day; namely, to refrain from moving the Rook's or Knight's Pawn on that side where the King has castled until compelled.

The second chapter contains three beginnings of games, one in which each player moves K. P. two squares, and then K. Kt. to B. third square. This game is very well played, and is superior to that given by Lucena. It has been copied by many subsequent writers. The next opening is a common K. Knight's game, in which he directs the second player to defend K. P. with Q. Kt., preferring, as he states, this method of defence to that with Q. P.

The third game is that known by the name of Damiano's Gomito (the precise meaning of which word I know not). The leading moves are, however, to be found in Lucena. It begins thus:—

White.

Black.

- | | |
|---------------------------|---------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third sq. | 2. K. B. P. one sq. |

Damiano remarks that there are three ways of defending K. P. when attacked by the Knight, *viz.* with Q. Kt., Q. P. or K. B. P., of which he says truly the first is the best and the last the worst. This game

is well played, and has been copied by modern authors with some improvements.

The third chapter gives the Queen's Gambit, well played as far as it goes; he supposes the second player to defend the Gambit Pawn with Q. Kt. P., and shows how to take advantage of this defence.

The fourth chapter treats of the odds of the Pawn for the move; the game is well played but not interesting to the players of the present day, as these odds are not given now-a-days; it being supposed that they are not sufficient to decide the game: this is perhaps true generally, but between extremely fine players I am inclined to think the giver of the odds would lose.

The fifth chapter contains two openings at the odds of Pawn and move; the first is an excellent one; here are the moves:—

White.

1. K. P. two sq.
2. Q. P. two sq.
3. Q. Kt. to B. third.
4. P. takes P.
5. Q. takes Q.

Black.

1. Q. P. one sq.
2. K. Kt. to B. third.
3. K. P. two sq.
4. P. takes P.
5. K. takes Q.

This is certainly one of the best methods of play for him who gives the odds; the only objection is that it leads to an exchange of Queens, which with some players would not be desirable. The second opening is very inferior; it begins thus:—

White.

1. K. P. two sq.
2. Q. P. two sq.
3. P. takes P.
4. Q. B. P. two sq. &c.

Black.

1. K. P. one sq.
2. Q. P. two sq.
3. Q. takes P. or (A.)

(A.)

- | | |
|---------------------------|------------------------|
| 4. Q. to K. R. fourth ch. | 3. P. takes P. |
| 5. Q. to K. fifth sq. ch. | 4. K. Kt. P. one sq. |
| 6. Q. takes Q. &c. | 5. Q. to K. second sq. |

Sarratt, the English translator of Damiano, states that the first player, instead of taking the pawn on the third move, ought to check with the Queen, &c.

The sixth and seventh chapters are occupied with the odds of the Knight for the Pawn and move, in which are to be found several good moves.

The eighth chapter gives a game at the odds of a Knight, in which there is nothing particular to remark.

These eight chapters are all in the Italian language. The remaining chapters contain eighty-eight ends of games, on diagrams, with solutions in Italian and Spanish: the first sixteen he calls *Subtleties*; or, in Spanish, *Primores*; of these some are not very subtle: others are, however, very ingenious and useful; among them is the smothered checkmate with the Knight, by some ascribed to Philidor, and ridiculously in some English books called his legacy. The remaining sixty-two positions are chiefly, if not entirely, taken from Lucena's work.

Damiano concludes by giving some instruction in the art of playing without seeing the board, which he

From the foregoing you will be able to form a judgment of the merits of Damiano's work, which, though not deserving of all the praise it has met with, is a work of some value, and shows that the author was a player of no mean order.

The next work I shall give you an account of was written by Ruy Lopez, a Spanish priest, but this must be deferred to another letter. Yours sincerely.

LETTER IV.

DEAR N.

The work of which I shall now give you some account was written by Ruy Lopez, a Spaniard; it is extremely scarce; the following is an exact copy of the title:—

LIBRO DE LA
INVENCION LIBERAL Y ARTE
del juego del Axedrez, muy vtil y prouechosa :
assi para los que de nueuo quisieren depren
der à jugarlo, como para los que
lo saben jugar.

Compuesta aora nueuamente por Ruy lopez de Sigura clérigo, vezino de la villa Cafra. Dirigida al muy illustre señor don Garcia de Toledo, ayo y mayordomo mayor del Serenissimo Principe don Carlos nuestro señor
En Alcala en casa de Andres
de Angulo, 1561.

CON PRIVILEGIO,

Esta tassado à cinco reales el libro.

300 pages, of which the
 account of the origin of
 pieces, general rules, laws,
 and proceed to the open-
 ing K. P. two squares, he
 the Q. B. P. one square;
 this game which are
 opening is one of them, in
 and moves.

Black.

P. two sq.
 Kt. to B. third sq.
 B. to Q. B. fourth
 B. takes K. Kt.
 P. takes P.

often, as in the
 square, when he
 have had two
 ought by many
 in my opinion
 at one square

K. R. fourth
 two sq.
 to second.
 Kt. P.
 e sq.
 3 sq.
 third.

The next opening, which has been copied by all subsequent writers, begins thus:—

- | <i>White.</i> | <i>Black.</i> |
|--|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. B. to Q. B. fourth. |
| 3. Q. B. P. one sq. | 3. K. Kt. to K. B. third. |
| 4. Q. P. two sq. | 4. P. takes P. ; instead of
this move he directs the Black, in one of the
variations which is well played by the White,
to move K. B. to Q. Kt. third sq. |
| 5. K. P. one sq. | 5. K. Kt. to K. fifth. |
| 6. K. B. to Q. fifth. | 6. K. B. P. two sq. |
| 7. K. B. takes Kt. | 7. P. takes K. B. |
| 8. P. takes P. and has the best of the game. | |

There are several variations on this opening, which are well played; in one of them he shows that it is not correct for the White on the fifth move to take P. with Q. B. P., because the Black would check with K. B., and afterwards advance Q. P. two squares.

The next game begins thus:—

- | <i>White.</i> | <i>Black.</i> |
|--|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. Kt. to B. third. |
| 3. Q. P. one sq. | 3. K. B. to Q. B. fourth. |
| 4. K. B. P. two sq. ; this is a favourite move
with Lopez, in this instance it is not good
play, if Black move Q. P. two squares, and
then K. Kt. to its fifth. | |

Next comes that peculiar game called the Lopez Gambit, which, supposing him to be really the inventor, does him great credit; the following are the moves:—

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. to K. second.
4. Q. B. P. one sq.
5. K. B. P. two sq.

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. P. one sq.
4. K. Kt. to B. third, or
Q. Kt. to Q. B. third.
5. K. P. takes P., or K.
B. takes K. Kt.

I will first give you a specimen or two of this Gambit, and then proceed.

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. to K. second.
4. Q. B. P. one sq.
5. K. B. P. two sq.
6. K. R. takes K. B.
7. Q. P. one sq.
8. K. Kt. P. one sq.
9. Q. B. takes K. Kt. P.
10. Q. takes P.

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. P. one sq.
4. K. Kt. to B. third.
5. K. B. takes K. Kt.
6. K. P. takes P.
7. K. Kt. P. two sq.
8. P. takes K. Kt. P.
9. P. takes K. R. P.
10. K. R. to Kt. sq.

11. Q. B. takes Kt. Lopez observes that you may also play K. P. one square, which appears to me to be a better move.

12. Q. takes R.

11. R. takes R. ch.

13. Q. ch.

12. Q. takes B.

14. K. B. takes P.

13. K. to Q. second.

15. Q. takes K. R. P. and ought to win.

14. Q. to K. second.

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. to K. second.
4. Q. B. P. one sq.

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. P. one sq.
4. Q. Kt. to B. third.

*White.**Black.*

- | | |
|----------------------------|---------------------------|
| 5. K. B. P. two sq. | 5. K. B. takes Kt. |
| 6. K. R. takes B. | 6. P. takes K. B. P. |
| 7. Q. P. two sq. | 7. Q. checks. |
| 8. K. Kt. P. one sq. | 8. P. takes P. |
| 9. K. R. takes P. | 9. K. Kt. to B. third. |
| 10. Q. B. to K. Kt. fifth. | 10. Q. to K. R. fourth. |
| 11. Q. to K. Kt. second. | 11. K. Kt. to its fifth. |
| 12. Q. B. to Q. second. | 12. K. Kt. takes K. R. P. |
| 13. K. B. to K. second. | 13. Loses K. Kt. |

There are some clever moves in these openings; one peculiar feature in this Gambit is that the Gambit player can always recover the Pawn; for if the adversary defend it in the ordinary way he will lose even more.

Lopez gives many games of this Gambit, and so partial is he to it, that he even foregoes an earlier advantage; for example, he plays thus:—

*White.**Black.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. Q. B. P. one sq. |
| 3. Q. to K. second. | 3. K. B. to Q. B. fourth. |

He now plays K. B. P. two squares, instead of taking K. B. P. with K. B., which is certainly a better move.

The regular King's Gambits follow, and when you consider that neither Lucena nor Damiano give any examples, you will appreciate the value of Lopez' work to the players of his day. The first game begins thus:—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. K. P. one sq.

Black.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. to B. third.
4. Q. to K. second, or
Kt. removes, &c.

There are several variations given, which are skillfully played.

In the next opening he supposes the second player to move K. Kt. to K. second on the third move, and afterwards to K. Kt. third to defend the Gambit Pawn. As castling was not allowed in those days in Spain, the King was permitted *once* in the game, and under certain restrictions, to move like one of the other pieces: accordingly in this game the White King is moved from his own square to Q. B. second square, moving, therefore, like a Knight.

In the next Gambit the first player moves K. B. to Q. B. fourth on the third move, and the adversary plays K. Kt. to B. third sq. After this comes a game in which the K. B. P. is not immediately taken; it begins thus:—

White.

1. K. P. two sq.
2. K. B. P. two sq.

Black.

1. K. P. two sq.
2. K. Kt. to B. third.

Lopez observes truly that it would now be good play to take the Pawn, and if the Black take P. with K. Kt., White should move K. Kt. to B. third; in one of the variations he continues the game as follows:—

*White.**Black.*

- | | |
|--|--|
| 3. Q. Kt. to B. third. | 3. P. takes P. |
| 4. Q. P. two sq. | 4. K. B. to Q. Kt. fifth. |
| 5. K. B. to Q. third. | 5. Q. to K. second. |
| 6. Q. to K. second. | 6. Q. Kt. to B. third. |
| 7. K. P. one sq. | 7. Q. Kt. takes Q. P. |
| 8. P. takes Kt. | 8. Kt. takes Q. |
| 9. P. takes Q. | 9. Kt. takes Q. Kt. |
| 10. Q. R. P. one sq. | 10. K. B. to Q. R. fourth. |
| 11. Q. B. to Q. second and wins a piece; the last two moves are ingenious and instructive; he also gives a clever variation on the above, beginning at the Black's seventh move thus:— | |
| | 7. K. Kt. to Q. fourth. |
| 8. Q. B. to Q. second. | 8. Q. Kt. takes Q. P. |
| 9. Q. Kt. takes Kt. | 9. Q. ch. |
| 10. K. Kt. P. one sq. | 10. P. takes P. |
| 11. Q. to K. Kt. second. | 11. P. takes K. R. P. ch. |
| 12. K. to B. sq. | 12. P. takes Kt. becomes a Queen and ch. |
| 13. Q. takes Q. and will win. | |

The next Gambit is uninteresting; it is succeeded by several variations of the K. Bishop's Gambit, in which many of the errors made by young players are pointed out; he does not, indeed, give a good defence to this difficult Gambit, but his variations are useful. Lopez seems to have considered it dangerous to take the K. B. P. on the second move; for he gives no good defence to that Gambit, in which on the third move the first player plays K. Kt. to K. B. third; this is the more strange because it was a saying among the Italian players of that time that the Gambit could

farsi non lice," consequently they must have known a good defence.

Lopez proceeds to direct the second player how to defend himself against the offered Gambit; this he does by playing K. B. to Q. B. fourth, instead of taking K. B. P.: the variations he gives are useful. He concludes his Gambits by the following defence to the Bishop's Gambit, which many persons have supposed the invention of a modern author.

*White.**Black.*

- | | |
|---------------------------|---|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. B. to Q. B. fourth. | 3. K. B. P. two sq. |
| 4. P. takes P. | 4. Q. to K. R. fifth, ch. |
| 5. K. to K. B. sq. | 5. P. to K. B. sixth. |
| 6. K. B. takes K. Kt. | 6. P. takes K. Kt. P. ch. |
| 7. K. takes P. | 7. R. takes B. and has
the best of the game. |

Lopez does not approve of playing Q. P. two squares in answer to K. P. two squares. He next proceeds to examine Damiano's game, pointing out some errors and suggesting other moves instead; they are not of much moment; he labours to prove that it is better when the K. P. is attacked by the K. Knight on the second move to defend it with Q. P. instead of with Q. Kt., but in my opinion without success. He shows, however, clearly that the second player does not necessarily lose the game by defending K. P. with K. B. P., for when the first player takes K. P. with

should play Q. to K. second square, and his game will be but slightly inferior.

After giving an opening beginning by each player with Q. P. two squares, and Q. B. to K. B. fourth, he instructs you how to play should your adversary begin in any unusual way, such as K. Kt. or Q. Kt. to B. third, K. B. P. or Q. B. P. two squares, K. Kt. P. or Q. Kt. P. one square. He gives only one or two moves on each side, observing that no good player adopts these modes of play.

In the next place he supposes the odds of the first two moves given ; the following is a specimen :—

*White.**Black.*

- | | |
|-------------------------------|----------------------------|
| 1. K. P. and Q. P. two sq. | 1. Q. B. P. one sq. |
| 2. Q. B. P. two sq. | 2. Q. P. two sq. |
| 3. K. P. takes P. | 3. P. takes P. |
| 4. P. takes P. | 4. Q. takes P. |
| 5. Q. Kt. to B. third. | 5. Q. to Q. sq. |
| 6. Q. B. to K. B. fourth, &c. | 6. K. Kt. to B. third, &c. |

Lopez says that the first player, instead of taking the pawn on the third move, might advance K. P. one square. I think it would be better play.

The next opening consists of the K. B. P. for the first two moves. He is of opinion that these moves should be Q. P. two squares and Q. B. to K. B. fourth square ; then comes the odds of the K. B. P., for one move of which the following example will, I think, please you.

*White.**Black.*

- | | |
|---|------------------------------------|
| 1. Q. B. P. one sq. | 1. K. P. two sq. |
| 2. Q. P. two sq. | 2. K. P. one sq. |
| 3. Q. B. to K. B. fourth. | 3. Q. P. two sq. |
| 4. K. P. one sq. | 4. Q. B. P. two sq. |
| 5. Q. B. takes Kt. | 5. Q. R. takes B. |
| 6. Q. checks. | 6. Q. B. to Q. second. |
| 7. Q. takes Q. R. P. | 7. Q. B. P. one sq. |
| 8. Q. Kt. P. two sq. | 8. K. Kt. to K. second. |
| 9. In order not to lose the Queen, he is obliged to play Q. to Q. R. third. | 9. Kt. to K. B. fourth. |
| 10. Q. to Q. B. sq. | 10. Q. checks and has a fine game. |

The remainder of the work is taken up with a critical examination of some of Damiano's games, and a few openings, when the K. Kt. or Q. Kt. is given. Lopez shows, certainly, that there are some errors in Damiano's work, but they are not sufficiently important to trouble you with them.

Having concluded the examination of the Treatise by Lopez, I have no hesitation in adding that it must have been very valuable to the players of his time; for the previously published works of Lucena and Damiano are very meagre in openings, while that of Lopez contains a great number, many of which are very ingenious and well played, particularly that Gambit so well known by his name. You will find that many eminent writers have taken largely from his work.

My next letter will contain some account of Giannutio's book.

Yours sincerely.

LETTER V.

DEAR N.

The next work for our consideration was written by HORATIO GIANUTIO, and called "Libro nel quale si tratta della maniera de giocare a Scacchi," printed at Turin in 1597: it is a scarce work and would fetch a high price. After giving a description of the pieces, rules, &c., he proceeds to the openings of games. The first is an ordinary K. Kt. game, in which there is nothing particular to remark. The second and third are copied from Damiano. The fourth has many variations in which there are some good moves; there is nothing original in the commencement, which is thus:—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. K. Kt. to its fifth.
5. P. takes P.
6. K. Kt. takes K. B. P.
7. Q. to K. B. third, &c.

Black.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. Kt. to B. third.
4. Q. P. two sq.
5. K. Kt. takes P.
6. K. takes Kt.

The next game is a Queen's Gambit, in which the second player defends the Gambit Pawn, and has consequently the worst of the game; there are several variations on this game, which have merit, but are not sufficiently important to extract. After these comes a King's Gambit with many variations; it begins as fol' vs:—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. B. to Q. B. fourth.
4. K. to K. B. sq.
5. Q. B. P. one sq.
6. Q. to Q. Kt. third, and will win.

Black.

1. K. P. two sq.
2. K. P. takes P.
3. Q. checks.
4. Q. P. one sq.
5. Q. B. to K. Kt. fifth.

The following variation of this game has been copied by many authors:—

- | | |
|-----------------------------|---------------------------|
| 5. Q. P. two sq. | 4. K. B. to Q. B. fourth. |
| 6. K. Kt. to B. third. | 5. K. B. to Q. Kt. third. |
| 7. K. B. takes K. B. P. ch. | 6. Q. to K. Kt. fifth. |
| 8. K. R. P. one sq. | 7. K. to K. B. sq. |
| 9. Q. Kt. to B. third. | 8. Q. to K. Kt. sixth. |
| 10. Q. Kt. to K. second. | 9. K. takes B. |
| 11. K. Kt. ch. K. and Q. | 10. Q. to K. Kt. third. |

There is nothing further of consequence to observe in the other variations. Gianutio here closes the even games, and proceeds to games in which odds are given. In the first two the Pawn and move is given. I see nothing interesting or new in them; then follow two games at the odds of the Pawn for the move: in the first he shows how to extricate the Queen after taking K. R., a position which often occurs in other openings. We then have two games with variations, one at the odds of the Knight, and the other at the Knight for the Pawn and move; there is nothing very particular in them, though they contain a few good moves. It must be confessed that Gianutio is very sparing in his openings, and that but little instruction is to be derived from them.

The work concludes with twelve curious positions, most of which have been copied into other works which treat of ends of games.

From the foregoing you will see that Gianutio's work is not near so copious and instructive as that by Lopez: its scarcity forms its chief value.

The next author is Salvio, about whose work I have much to say, but shall postpone it to my next letter.

Yours sincerely.

LETTER VI.

DEAR N.

The work I am about to examine is much superior to any of the foregoing. Salvio had the good fortune to live in an age when the game of chess was highly prized throughout Europe, and patronized by kings and princes.

In his day lived those celebrated players, PAOLO BOI, LEONARDO DA CUTRI, commonly called the PUTTINO, RUY LOPEZ, TOMASO CAPUTO, IL MORO, GIRONE, &c. &c., with many of whom he had, no doubt, opportunities of playing; his skill seems to have been scarcely inferior to any of his cotemporaries.

Salvio's work was first published in a quarto volume, in 1604. There have been several subsequent editions, *viz.* in 1618, 1634, and 1723. It is this last which I purpose examining, as it contains more than the others, particularly his account of the Puttino, and
 some additional games and positions. The title of

my copy is—"Il Giuoco degli Scacchi del Dottor Alessandro Salvio." It contains 143 quarto pages, and was printed at Naples by Felice Mosca, in 1723. This edition is scarce and valuable. The first part I shall entirely pass over, as it relates merely to the excellence and origin of the game. Of the former there is no doubt, of the latter nothing but doubt. Then he gives some account of the Puttino, of which I shall give you a few extracts, as they are curious and amusing. LEONARDO DA CUTRI, otherwise called the PUTTINO, from his short stature, was at Rome during the Pontificate of Gregory XIII. studying the law, but paying greater attention to the game of chess, and though then very young, he beat all the best players at Rome. It happened at that time that Buy Lopez visited Rome, in order to obtain an appointment to a living which had become vacant. He and Leonardo played together for two days, in both of which Lopez was the conqueror. This so much vexed Leonardo that he quitted Rome and went to Naples, where he studied chess for two years, and then thinking he could beat Lopez he was determined to seek him out. Previous, however, to his leaving Naples, Paolo Boi, then a young man and a capital chess player, having heard of Leonardo's fame, arrived in that city in order to play with him. They met at the house of a nobleman, with whom Leonardo was then playing. The game appeared to be forced, won for Leonardo, but might in point of fact be drawn. After the game was won by Leonardo, he told the prince that none but an excellent player could have

drawn it, for the moves were very difficult. Boi, who was looking on without knowing that it was Leonardo, said he would undertake to draw it; accordingly, the pieces were replaced, and Leonardo sat down, making sure of winning; but Boi, who had examined all the moves, played correctly, and drew the game, to the surprise of the Puttino.

Boi then told him that he had heard of his great fame, and had come expressly to play with him. Leonardo, highly delighted, immediately sat down to play. A match between two such eminent men attracted the attention of all the other players, who quitted their own tables to look on. Paolo Boi had the first move, and played the King's Gambit; Leonardo took and defended the Gambit Pawn. After playing many games they left off quite even.

Salvio says, that the Puttino evinced great soundness of play, but was slow; whereas Boi was quick and subtle. They afterwards met again at Madrid, and played for three whole days. After the second day's play they were even, but on the third day Leonardo was the winner, owing, as Salvio says, to the indisposition of Boi. They afterwards played at Naples, without any advantage on either side. From all this I conclude that Boi and Leonardo were equal players. They were certainly superior to any other two of their cotemporaries.

Leonardo, on his arrival at Cutri, his native place, learned that his brother and several others had been taken prisoners by a pirate. He immediately set out

to set him free for 200 ducats, and while he was treating with others for the ransom of their friends, Leonardo observed, with delight, a chess-board on the deck. The captain presently asked him if he could play at chess; and on Leonardo answering that he could, they began playing for 50 scudi a game. Leonardo won with ease not only the ransom of his brother, but 200 ducats besides. The captain, who was a good player, earnestly besought him to accompany him to Constantinople, where he would be sure of making a fortune. Leonardo, however, declined going thither.

It is very curious that something similar should have happened to Paolo Boi; for being taken prisoner by an Algerine, and sold as a slave to a Turk, who was very fond of chess, he won a large sum of money for his master, who, in return, gave him his liberty, and made him a present of 2000 zecchini.

Leonardo, anxious to retrieve his former defeat by Ruy Lopez, set out for Madrid in order to play with him. On his arrival he went to the place where the chess-players assembled, and found Ruy Lopez playing with a person to whom he gave the Pawn and move. On being asked to play by Lopez, Leonardo answered that he would play him even for fifty scudi a game. The spectators were much surprised at the boldness of the challenge. The first game was begun, and ended in a draw. Leonardo did not choose to win the first day, so they left off even. The second day Leonardo was one game ahead on balance. His fame was noised about, and on the third day there was a

great assemblage of players. The Puttino did not, however, choose to show all his strength, and won that day only one game more than Lopez. Afterwards LEONARDO played with GIRONE, who was of equal strength with Lopez, and beat him in the same manner; but when Lopez and Girone consulted together, they were a match for the Puttino. PHILIP the SECOND having been informed of all this, would not believe that LOPEZ had been beaten, and therefore appointed a day for him to play with the Puttino, when they were ushered into the presence of the king, and informed that the winner of the first three games should receive 1000 scudi. Leonardo lost the first two games purposely; when the king, supposing him an inferior player, was about to depart, but Leonardo besought his majesty to remain, for he had lost those games purposely, that his superior skill might be the more apparent by his winning the next three without much difficulty. This he actually did, and the king was so much pleased with him, that he not only gave him the 1000 scudi, but also made him a present of jewellery and a rich cloak.

The Puttino afterwards went to Lisbon, where there was a famous player called IL MORO, with whom he played; the first day they left off even, Leonardo not choosing to show all his skill; King Sebastian hearing of all this, commanded that the next day they should play before him, when LEONARDO won many games of IL MORO, which pleased the King, as IL Moro was very haughty, and despised other players,

next day with the same result, and the King made Leonardo a present of several valuable articles, and gave him the title of Knight Errant.

From these anecdotes of the Puttino it is evident that he must have been a first-rate player, and able to have given Lopez at least the Pawn and move, for otherwise he surely never would have purposely lost the first two games he played with him before the king: indeed if he could not give more than these odds, it was even then very bold. It has often been remarked that if a player can give to each of two others the Pawn and move, they will be a match for him without odds, if they be allowed to consult together; this remark is the result of experience. GIBONE and LOPEZ together were a match for the Puttino, and also for Paolo Boi, whence I conclude that the latter two could give to each of the former the Pawn and move.

It is singular that these two great players should both have been poisoned, Paolo Boi in his 70th, and Leonardo in his 45th year.

Salvio relates that when a young man he played with Paolo Boi, receiving the Pawn and move, at which odds Salvio could not win; when Paolo, after a considerable time, returned to Naples, he played with Salvio even, and a brilliant game occurred, in which Paolo saw that in five moves he should win the Queen; Salvio, however, saw that in two moves more he should confine Paolo's Queen with a Rook and win the game, whereupon Boi said, "young men are too much for old ones; you are in the bloom of youth, but I am an old man of seventy."

In the history of the Puttino, Salvio mentions several other eminent players, and amongst them the Baron di Siculiano, a very rich nobleman, whose great delight was to play with better players than himself, not caring for the loss of money ; no doubt in those days, as well as in ours, there were many anxious to ease him of some of his superfluous cash.

In consequence of a notice placarded at Naples, that any one who would like to play at chess for 100 scudi, by going on board an English vessel then in the Bay would meet with an antagonist, Don Salvatore Albino, commonly called Il Beneventano, and Scipione Genuino, both excellent players, went on board and won of the Englishman. Salvio does not give the name of the latter nor of the vessel.

I shall trouble you with only one more anecdote which Salvio relates of Greco, who, being a poor man, travelled about, and stopping in Paris won there 5000 scudi ; he afterwards went to England, where he was robbed and nearly lost his life ; he returned to Paris and thence proceeded to Cotte, where he met with his rival Don Mariano Marano, who according to Salvio's account was a better player than Greco.

Salvio, having finished the history of the Puttino, gives a few pages of "*Apologia contra il Carrera*," which is an answer to some criticisms by Carrera in Salvio's work ; this I shall pass over and proceed in my next letter to an examination of the games.

Yours sincerely.

LETTER VII.

DEAR N.

The first game in Salvio's work is that commonly known as the Salvio Gambit, though he expressly states that it was not invented by him, but that he met with it in a Portuguese book; I do not know the book he alludes to; it may probably have been a manuscript. This game is so well known that I shall only observe that though ingenious, it is not thought sound, and to be played with advantage only by a person receiving the odds of a piece.

The second game is also a King's Gambit, beginning in the following manner:—

*White.**Black.*

- | | |
|------------------------|------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. K. P. takes P. |
| 3. K. Kt. to B. third. | 3. K. Kt. P. two sq. |
| 4. K. R. P. two sq. | 4. K. Kt. P. one sq. |
| 5. K. Kt. to K. fifth. | 5. Q. to K. second sq. |

This game, with its variations, is well played; I must however observe, before I proceed further, that Salvio's work is very ill arranged, for he jumbles together games and positions to the great annoyance of the reader. In a subsequent chapter he again gives this game, and plays on the fifth move K. R. P. two squares, instead of Q. to K. second; both moves are good. Again in another variation, instead of either of these moves he plays K. B. to K. second, which he

calls "*stravagante*;" the move is ingenious, and leads to an interesting game, for example:—

*White.**Black.*

- | | |
|---|---------------------------|
| | 5. K. B. to K. second. |
| 6. Q. takes K. Kt. P. | 6. Q. P. one sq. |
| 7. It seems as if White must now lose a piece, but he plays Q. to K. Kt. seventh. | 7. Q. P. takes Kt. |
| 8. Q. takes Q. P.; perhaps he would do better to take the Rook at once, because Black might now play K. Kt. to K. B. third, saving the Rook. He does not, however, care much about the Rook, for he plays | 8. Q. Kt. to Q. B. third. |
| 9. Q. takes Q. R. | 9. K. B. takes P. ch. |
| 10. K. to Q. sq. | 10. Q. B. checks. |
| 11. K. B. interposes. | 11. Q. B. takes B. |
| 12. K. takes B. | 12. Q. to K. Kt. fourth. |

White has now an awkward game; for if he play K. to B. square, to defend K. Kt. P., Black will advance the Gambit Pawn or Castle. Salvio makes him play

- | | |
|--------------------|----------------------------|
| 13. K. R. takes B. | 13. Q. takes K. Kt. P. ch. |
|--------------------|----------------------------|

He does not continue the game, but says, "*dove si vedano poi gran' primori.*" Black certainly has a fine game.

The next game is begun in the same way, but on the third move White plays K. R. P. two squares; this is one of the least interesting of the Gambits, the first player recovers the Pawn by this mode of play.

Next in order comes the Muzio Gambit. as it is

by MUZIO, but that it occurred between DON GERONIMO CASCIO and another player. Salvio is of opinion that the first player should win; I think he is right, castling as they do in Italy, which in this game is of so much importance to the Gambit player.

We now quit the Gambits and are treated with some games played between players of that day. The first is ingenious; it begins thus:—

*White.**Black.*

- | | |
|---|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. Q. Kt. to B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. B. to Q. B. fourth. |
| 4. K. to R. sq. and R. to B. sq. | 4. K. Kt. to B. third. |
| 5. K. Kt. to its fifth. | 5. K. castles. |
| 6. K. B. P. two sq. | 6. K. R. P. one sq. |
| 7. Kt. takes K. B. P. | 7. K. R. takes Kt. |
| 8. K. B. takes R. ch. | 8. K. takes B. |
| 9. P. takes P. | 9. Kt. takes P. |
| 10. Q. checks, recovers the piece, having the best of the game. | |

Black seems to me to do wrong in playing K. R. P. one square, though a very natural move.

The next opening often occurred between G. D. de Leonardis and Salvio, but as both play very indifferently I shall not trouble you with it.

The following occurred frequently between Don Nicodemo and Don Antonio Mancino:—

*White.**Black.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. B. to Q. B. fourth. |
| 3. K. Kt. to B. third. | 3. Q. Kt. to B. third. |

*White.**Black.*

- | | |
|--|---|
| 4. K. to Kt. sq. and R.
to K. sq. | 4. K. Kt. to B. third. |
| 5. Q. B. P. one sq. | 5. K. Kt. to its fifth. |
| 6. Q. P. two sq. | 6. P. takes P. |
| 7. K. B. takes P. ch. | 7. K. takes B. |
| 8. K. Kt. to its fifth. | 8. K. to Kt. sq. |
| 9. Q. takes Kt. | 9. Q. P. one sq. |
| 10. Q. to K. B. third or to K. R. fifth. | 10. Q. to K. second, and
afterwards, says Salvio, plays K. R. P. one
square, having an equal game. I confess I
rather prefer the White's game. |

In the next opening, in answer to the K. P. two squares, the second player moves Q. B. P. two squares. Salvio then gives two singular methods of beginning; in the first, each player Q. B. P. two squares, and then K. P. two squares; in the second they begin with K. B. P. two squares and then Q. P. two squares; I do not think you will be much inclined to adopt either of them. The remainder of this part of the work is taken up with some curious positions, which are now well known, having been copied into several modern works.

My next letter will give you some account of the Fourth Book of Salvio; meanwhile believe me,

Yours sincerely.

LETTER VIII.

DEAR N.

The Fourth Book of Salvio's work is entitled "Sbarratto del giuoco degli Scacchi;" the following is the first opening :—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. K. to Kt. sq. and R.
to K. sq.
5. Q. B. P. one sq.
6. Q. P. two sq.
7. P. takes P.
8. Kt. takes Kt.

Black.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. K. Kt. to B. third.
5. K. Kt. to its fifth.
6. P. takes P.
7. Q. Kt. takes P.
8. Q. to K. R. fifth.

The notion of sacrificing the Knight for the sake of this position of the Queen is ingenious; there are several variations on this game, in which the Black has generally the best of it. White ought on the seventh move to have taken K. B. P. with K. B. The next opening is also ingenious, it begins like the former, but on the fifth move Black, instead of K. Kt. to its fifth, plays thus :—

- | | |
|---------------------------|--|
| | 5. K. to Kt. sq. and R.
to K. sq. |
| 6. Q. P. two sq. | 6. Salvio says that it
would be better to move B. to Q. Kt. third than
to play P. takes P. |
| 7. K. P. one sq. | 7. K. Kt. to its fifth. |
| 8. Q. B. to K. Kt. fifth. | 8. K. Kt. takes K. B. P. |

White may now, says Salvio, make a move which

will injure the Black ; he does not give it, but leaves it to be found out by the reader. I suspect the move he alludes to is Q. to Q. Kt. third square.

The next game is not equal to the foregoing ; it is followed by one which has been copied by many subsequent writers ; it begins thus :—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.

Black.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. Kt. to B. third.

This move of K. Kt. instead of K. B., leads to a pretty attack on the front of the White, *viz.* :—

4. K. Kt. to its fifth.
5. P. takes P.

4. Q. P. two sq.
5. K. Kt. takes P.

Lolli has examined this position with his usual patience, and recommends White to play Q. P. two squares as the best move. Salvio, however, is more ingenious ; he plays

6. K. Kt. takes K. B. P.
7. Q. to K. B. third, ch.
8. Q. Kt. to B. third.
9. K. to R. sq. and R. to K. sq.

6. K. takes Kt.
7. K. to K. third.
8. Q. Kt. to K. second.

This method of castling is not at present permitted even in Italy, the law there being that you must not attack any piece or Pawn of your adversary's when you castle ; the reason for this alteration in the law arises, I suppose, from the former mode being considered too attacking.

*White.**Black.*

- | | |
|-------------------------------|---------------------|
| 10. Q. P. two sq. | 9. Q. B. P. one sq. |
| 11. Kt. takes Kt. | 10. K. to Q. third. |
| 12. B. takes Kt. | 11. Kt. takes Kt. |
| 13. R. takes P. and will win. | 12. P. takes B. |

Salvio gives several variations on this game, which are very well played. The next game from Lopez needs no remark; then follows an opening in which a piece is sacrificed for a position; the attack is not uncommon, these are the moves:—

*White.**Black.*

- | | |
|--|--------------------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. B. to Q. B. fourth. |
| 3. K. Kt. to B. third. | 3. Q. Kt. to B. third. |
| 4. Q. B. P. one sq. | 4. Q. P. one sq. |
| 5. Q. P. one sq. | 5. K. Kt. to B. third. |
| 6. Q. Kt. P. two sq. | 6. K. B. to Q. Kt. third. |
| 7. Q. R. P. two sq. | 7. K. Kt. to its fifth. |
| 8. Castles. | 8. Q. R, P. one sq. |
| 9. K. R. P. one sq. | 9. K. R. P. two sq. |
| 10. P. takes Kt. | 10. K. R. P. takes P. |
| 11. K. Kt. to its fifth. | 11. Q. to K. B. third. |
| 12. If he take K. B. P. checking, Black will play
K. to K. second, and afterwards Q. to R. third,
and White will have a very dangerous game, and
will lose "se non starà piu che avvertito." But
if White play | |
| K. Kt. takes K. B. P. | 12. K. R. checks. |
| 13. K. takes R. | 13. Q. to K. R. fifth, ch. |
| 14. K. to Kt. sq. | 14. P. to K. Kt. sixth,
and wins. |

I pass over the next three games which are not of importance, and we then arrive at the following:—

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. K. Kt. to B. third.
4. K. Kt. takes P.
5. K. B. takes P.
6. P. takes Kt.
7. K. to Kt. sq., and R.
to K. sq.
8. K. Kt. to Q. third.
9. Q. takes R.

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. K. Kt. to B. third.
4. Q. P. two sq.
5. Kt. takes B.
6. K. to B. sq. and R. to
K. sq.
7. Q. to K. R. fifth.
8. R. takes R. checks.
9. K. B. to Q. third.

Salvio here breaks off and says, that though the Black has two pawns less, yet by playing Q. B., afterwards Q. Kt. to Q. second square, and then Q. R. to K. square he will have a very fine game. I have no doubt he is right, but he must be an excellent player who can win with the Black. You will have observed the singular mode of castling on the sixth move, for which, however, there is sufficient reason.

In a variation of the next game the Queen is won in a curious manner, thus :—

White.

1. K. P. two sq.
2. K. Kt. to K. B. third.
3. K. Kt. takes P.
4. Q. P. two sq.
5. K. B. P. two sq.
6. K. Kt. to Q. B. fourth.
7. K. to K. B. second.
8. K. B. to Q. third.
9. Q. B. to K. third, and will win the Queen.

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. to K. second.
4. K. B. to Q. third.
5. K. B. P. one sq.
6. Q. takes P. ch.
7. Q. Kt. to B. third.
8. Q. takes Q. P. ch.

The next game is copied from Damiano and Lopez.

the second player begins with K. P. one square only; there are many skilful moves in this opening which will repay you for the trouble of examining them. Salvio afterwards resumes the ordinary King's Gambit, directing the second player to advance K. P. on the K. Kt. at the fourth move; these openings are generally well played. In the Bishop's Gambit the following seems his favourite defence.

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. B. to Q. B. fourth.

Black.

1. K. P. two sq.
2. K. P. takes P.
3. K. B. P. two sq.

The game thus far is taken from Lopez. Salvio examines the consequence of White's taking K. B. P., or K. Kt. with K. B., or playing K. Kt. to B. third; to all these he seems to prefer moving Q. to K. second, though even in that case Black has the best of the game. A modern author, whose work will form the subject of a future letter, suggests a better move than any of the foregoing.

The following Gambit has been copied by most writers :—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. K. B. to Q. B. fourth.
5. K. R. P. two sq.
6. P. takes P.
7. R. takes R.
8. K. Kt. to R. second.
9. Q. to K. R. fifth.
10. Q. Kt. to B. third.

Black.

1. K. P. two sq.
2. K. P. takes P.
3. K. Kt. P. two sq.
4. K. B. to K. Kt. second.
5. K. R. P. one sq.
6. P. takes P.
7. B. takes R.
8. Q. to K. second.
9. K. B. to K. Kt. second.
10. Q. B. P. one sq.

These, he says, are the best moves both for the attack and defence.

In the next two openings of the Queen's Gambit, he supposes the second player to defend 'the Gambit Pawn. Salvio seems not to have analysed the Queen's Gambit, for he gives no good defence, but prefers playing the Contragambitto; that is, he makes the second player move Q. B. P. also two squares; and in a subsequent game he supposes him to defend Q. P. with Q. B. P. Although there are some good moves in these games, yet they do not offer much that is interesting.

The next chapter contains a well played K. Kt. game, and concludes with a curious King's Gambit, played according to the Spanish fashion, which, instead of castling, permitted you, *once* in the game, to move the King like any other piece, but not exceeding the distance of three squares. This opening was shown to Salvio by Gio Domenico d'Arminio. They played together four games, in which many curious positions occurred. One game was drawn. Salvio won two and lost one. I wonder he has not given these games, as he speaks highly of the opening, which is thus:—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. Q. P. two sq.
4. K. Kt. P. one sq.
5. K. to Kt. second.
6. K. R. takes P.
7. Kt. to K. B. third.

Black.

1. K. P. two sq.
2. K. P. takes P.
3. Q. checks.
4. P. takes P.
5. P. takes P.
6. Q. takes P. ch.

Salvio calls this a very fine opening. I can easily

The next chapter treats of the odds of the Pawn and move, the consideration of which shall form the subject of my next letter. Believe me,

Yours sincerely.

LETTER IX.

DEAR N.

Having gone through those openings of Salvio's which are played on equal terms, we arrive at the Games of Odds, beginning with those of the Pawn and move, and ending with those of the castled King and two moves. In several of these you will recognise the genius and invention of Salvio. The following are the moves of the first opening, at the Pawn and move :—

*White.**Black.*

- | | |
|---|-----------------------------|
| 1. K. P. two sq. | 1. Q. Kt. to B. third. |
| 2. Q. P. two sq. | 2. K. P. two sq. |
| 3. Q. P. one sq. | 3. Q. Kt. to K. second. |
| 4. Q. B. to K. Kt. fifth. | 4. K. Kt. to B. third. |
| 5. Q. B. takes Kt. | 5. P. takes Q. B. |
| 6. Q. checks. | 6. Kt. to K. Kt. its third. |
| 7. K. Kt. to B. third. | 7. Q. to K. second. |
| 8. Q. P. one square. This is a very skilful move. | |
| Salvio shows that if Black take with either Queen or Pawn, he will lose. He supposes him also to play | 8. Q. to K. B. second. |
| 9. Q. Kt. to Q. second. | 9. Kt. to K. B. fifth. |
| 10. Q. takes Q. | 10. K. takes Q. |
| 11. K. B. checks. | 11. K. to his sq. |

Salvio gives other variations on this game, which are admirably played. He says that Black, on the fourth move, instead of playing K. Kt. to B. third, ought to move Q. P. one square.

In a subsequent opening he shows that Black might also, on the second move, play Q. P. two squares. I confess that these two openings have always pleased me more than any other, though Damiano's, given in a former letter, is a very good one, but leading too soon to an exchange of Queens.

In the next game Salvio directs the second player to begin with Q. B. P. one square, and afterwards Q. P. two squares. This is not, however, a good beginning. Then follows one in which he supposes the following moves :—

*White.**Black.*

- | | |
|---------------------------|---|
| 1. K. P. two sq. | 1. K. P. one sq. |
| 2. K. B. to Q. B. fourth. | He censures this move, and shows, with considerable skill, how to take advantage of it; thus :— |
| | 2. Q. to K. R. fifth. |
| 3. Q. to K. second. | 3. Q. Kt. to B. third. |
| 4. K. Kt. to B. third. | 4. Q. to K. R. fourth. |
| 5. Q. B. P. one sq. | 5. K. P. one sq. |
| 6. Q. P. one sq. | 6. Q. P. one sq., and Black afterwards playing Q. B. to Q. second, then K. R. P. one square, and K. Kt. P. two squares, will have a very fine game. |

In the next chapter he begins in the following manner, still at the same odds :—

*White.**Black.*

1. K. P. two sq.
2. Q. P. two sq.
3. K. P. one sq.

1. K. P. one sq.
2. Q. P. two sq.
3. Q. B. P. two sq.

In Sarratt's translation of Salvio the third move is censured, and the former recommends the White to play thus :—

- | | |
|--|----------------------------|
| 3. Q. checks. | 3. K. Kt. P. one sq. |
| 4. Q. to K. fifth. | 4. K. Kt. to B. third. |
| 5. Q. B. to K. Kt. fifth. | 5. K. B. to K. Kt. second. |
| 6. P. takes P. and wins a Pawn ; for if Black take with the Queen he will lose a piece. This is ingeniously played. Probably the best move for the Black is to castle, and the White's position would then be rather critical. | |

After these come the odds of the Pawn *for* the move. I shall give you only one specimen, but would recommend you to read them all, as they contain many ingenious moves.

*White.**Black.*

- | | |
|-------------------------------------|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. K. B. to Q. B. fourth. |
| 3. K. B. to Q. B. fourth. | 3. K. Kt. to B. third. |
| 4. Q. B. P. one sq. | 4. K. Kt. takes P. |
| 5. K. to B. sq. and R.
to K. sq. | 5. Q. P. two sq. |
| 6. K. Kt. takes K. P. | 6. K. to Kt. sq. and R.
to K. sq. |
| 7. Q. P. two sq. | 7. P. takes K. B. |
| 8. R. takes Kt. | 8. K. B. P. one sq. |
| 9. Q. to K. R. fifth. | 9. He ought now to take
the Kt., for if (thinking to win a piece) he were |

White.

10. Q. to K. B. seventh, ch.
11. Kt. checks.
12. R. checkmates.

Black.

10. K. to R. sq.
11. P. takes Kt.

The following chapter contains the odds of the first two moves, and also those of the "castled King and two moves." If you take the trouble of perusing them, you will find here and there a good move, but they are not sufficiently interesting to dwell upon.

The remainder of Salvio's work is occupied with several useful and fine positions, and one game played by him against a person, to whom he gave the odds of the K. Kt. and move; it was played thus:—

N —.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. Kt. to B. third.
4. Q. Kt. to Q. fifth.
5. Q. B. P. one sq.
6. P. takes P.
7. K. B. to Q. Kt. fifth.
8. Q. P. two sq.
9. Q. B. P. takes P.
10. P. takes P.
11. K. B. takes Q.
12. K. to B. sq.
13. Q. takes B.

SALVIO.

1. Q. B. P. two sq.
2. K. P. two sq.
3. Q. Kt. to B. third.
4. Q. P. one sq.
5. K. B. P. two sq.
6. Q. B. takes P.
7. Q. to Q. second.
8. Q. B. P. takes P.
9. K. to Q. Kt. sq. and R. to K. sq.
10. Q. Kt. takes P.
11. Kt. takes Kt. ch.
12. Q. B. checks.
13. R. checkmates.

I have now finished the examination of Salvio's work, which must ever be regarded as one of the best books on Chess, ranking considerably before any that

ave of his inventive genius,
 at we have no collection of
 and the celebrated players

an account of Carrera's
 ne,

Yours sincerely.

of Carrera's scarce
 acchi di D. Pietro
 In Militello,

exclusive of the
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men,
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drawn games, such as King against King and Pawn, Rook against Bishop, &c. ; they are generally correct.

In the third book he speaks of the several pieces that can, either alone or combined, checkmate the adverse King; he states that Rook and Bishop can win against the Rook, but does not give any examples to prove it; he also gives a great number of positions in which a Pawn can checkmate when accompanied by one or more pieces: this part of the book is useful and new.

The fourth book contains the laws of the game, and general rules and remarks; in one of which he recommends one not to play if one's stomach be overloaded, and approves of the practice of those who take medicine in order to clear the brain before they play. Carrera then mentions the various odds given, such as to checkmate on a particular square; to win with a marked piece or Pawn, or with any Pawn; playing with King and Pawns only, but having two moves each time, against all the adverse pieces and Pawns; giving the King or Queen the Knight's move in addition to their own, &c. &c. He does not give any games with these odds, but states to what they are equivalent. He closes this book with the odds of the "castled King," with remarks, and several specimens which are well played.

The fifth book opens with examples of the odds of the Knight for the move; he thinks it superfluous to give any examples of the odds of a Bishop. It is curious that one never sees the odds of a Bishop

thought somewhat superior to the Knight? There are four games at these odds, which have, however, nothing particularly interesting in them. After these, Carrera says a few words respecting the odds of a Knight for two or three moves, and afterwards gives a couple of examples of the odds of a Knight for the Pawn and move, and also for the Pawn only; these I pass over, as well as those in which the Pawn is given for two moves. Next we have several examples of the odds of the Pawn and move: the first game, which has several variations, is very badly opened by the second player; the second and third games are partly copied from Salvio, but are not continued with the skill of that admirable player; the fourth game is entirely from Salvio; the fifth and sixth have nothing much to recommend them. A few examples are then given of the odds of the Pawn for the move, and also one of the Pawns for two moves; then are given the odds of the Pawn and two moves: all of these I pass over as not being worthy your notice. A chapter is now devoted to the consideration of the odds of the Queen's, Bishop's, and the other Pawns; and then a few examples are given of the odds of the first three moves and the first two moves, which would be worth looking at if these odds were given in the present day.

The sixth book treats of even games, and is divided into four openings, which are begun by the first player moving K. P. two squares, Q. P. two squares, K. B. P. two squares, or Q. B. P. two squares. The first game of the first opening is the Gomito from Lucena; there are several variations, in two of

which he overlooks an immediate checkmate. The next games, including the fifth, have nothing original to recommend them; they are copied from Damiano and Lopez. The sixth game is a King's Gambit from Salvio. The seventh game is well played, the following are the moves :—

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. B. P. two sq.	2. K. P. takes P.
3. K. Kt. to B. third.	3. K. Kt. P. two sq.
4. K. R. P. two sq.	4. K. Kt. P. one sq.
5. K. Kt. to K. fifth.	5. K. R. P. two sq.
6. K. B. to Q. B. fourth.	6. K. Kt. to R. third.
7. Q. P. two sq.	7. Q. P. one sq.
8. K. Kt. to Q. third.	8. P. to K. B. sixth.
9. P. takes P.	9. K. B. to K. second.
10. P. takes P.	10. Q. B. takes P.
11. Q. to Q. second.	11. K. B. takes P. ch.
12. K. to K. B. sq.	12. K. B. to K. Kt. sixth, and has the best of the game.

The next games, including the eleventh, are King's Gambits, in which I cannot discover any thing original and good; on the contrary, there are several errors in them which have been pointed out by Salvio. With regard to the King's Gambits, Carrera states his opinion that, if the two players be skilful, the sacrifice of the Pawn should not be risked, but he confesses that the game is intricate and difficult; and, in the twelfth game, he shows that the second player may with propriety refuse taking K. B. Pawn. In the next two games the first player begins with K. P. two

squares, in the other Q. B. P. two squares, neither of them interesting.

In the second opening each party begins with Q. P. two squares, and Q. B. to K. B. fourth, on which I have nothing to remark. The next five games are Queen's Gambits, in most of which he defends the Gambit Pawn. There are many errors in these games, and but little that is new and good.

The third method of opening the game is hardly worthy your notice; the first begins with K. B. P. two squares, and the second player answers it with Q. P. two squares; of this uncommon opening there are three games.

Carrera gives merely a slight notice of the fourth opening, beginning thus:—

White.

1. Q. B. P. two squares.

Black.

1. K. P. two sq.; or,
K. B. P. two sq.; or,
Q. B. P. two sq.; or,
Q. P. two. sq.

The seventh book contains several positions or ends of games to be won or drawn; these are mostly taken from Lucena and Salvio.

The eighth and concluding book contains a notice of those pieces and pawns which are unable, for want of sufficient power, to checkmate; some account of the art of playing without seeing the board; and a notice of a supposed improvement in the game by the addition of two new pieces, which has had the fate of all other supposed improvements, namely, to be laid aside and forgotten.

One cannot place Carrera high among the writers on Chess, there are many errors in his games and but little invention : some parts, however, may be examined with advantage ; and others, if not very instructive, are at least amusing. Believe me,

Yours sincerely.

LETTER XI.

DEAR N.

Greco's Treatise on Chess, which I purpose examining in this letter, certainly contains the greatest number of brilliant games of any work, and is, perhaps, the most entertaining, if not the most instructive, of all Chess books.

The great objection to Greco is, that though the moves are extremely natural, yet, as the winning party often makes the first bad move, (which becomes a good one, because his adversary does not immediately take advantage of it,) he runs the risk of losing, which no good player would do, except against an inferior antagonist ; nevertheless, much instruction may be derived from studying these games, (and they are not all liable to the above objection,) because they will furnish the reader with many new ideas ; moreover, Greco's method of attack is usually excellent. There have been several French editions of Greco, but I have never seen an Italian one. The edition I make use of was printed at Paris in 1714, and sold by Denis Mouchet ; but, as

the work, make use of Lewis's Translation, as the games are better arranged and easier to refer to than in the others, besides it contains many valuable notes.

I must also observe that, as Greco always castles as we do, his games are not liable to the objection which might be made to them were he to castle in the Italian manner. The first game is brilliant; here are the moves:—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. Q. B. P. one sq.
5. Q. P. two sq.
6. Q. B. P. takes P.
7. Q. Kt. to B. third.
8. K. castles.
9. P. takes Kt.

Black.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. K. Kt. to B. third.
5. K. P. takes P.
6. K. B. checks.
7. K. Kt. takes K. P.
8. Kt. takes Kt.
9. K. B. takes P.

From this position the attack is beautifully played. White's seventh move ought to cost him the game; but Black's eighth and ninth, though very natural, give the White a powerful attack.

- | | |
|------------------------------|----------------------------|
| 10. Q. to Q. Kt. third. | 10. K. B. takes Q. R. |
| 11. K. B. takes K. B. P. ch. | 11. K. to K. B. sq. |
| 12. Q. B. to K. Kt. fifth. | 12. Q. Kt. to K. second. |
| 13. K. Kt. to K. fifth. | 13. K. B. takes P. |
| 14. K. B. to K. Kt. sixth. | 14. Q. P. two sq. |
| 15. Q. to K. B. third, ch. | 15. Q. B. to K. B. fourth. |
| 16. B. takes B. | 16. K. B. takes Kt. |
| 17. K. B. to K. sixth, ch. | 17. K. B. to its third. |
| 18. B. takes B. | 18. P. takes B. |
| 19. Q. takes P. ch. | 19. K. to his sq. |
| 20. Q. checkmates. | |

These moves will, I think, please you ; there are several variations in the game equally well played.

The second game is begun in the same way, except that Black on the fifth move plays K. B. to Q. Kt. third, which is properly taken advantage of. The next game with its variations is also well played, the losing party making the first bad move, but which a young player would be very apt to do ; they play thus :—

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. Kt. to B. third.	2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.	3. K. B. to Q. B. fourth.
4. Q. B. P. one sq.	4. Q. to K. second.
5. K. castles.	5. Q. P. one sq.
6. Q. P. two sq.	6. K. B. to Q. Kt. third.
7. Q. B. to K. Kt. fifth.	7. K. B. P. one sq.
8. Q. B. to K. R. fourth.	8. K. Kt. P. two sq.
9. Kt. takes K. Kt. P.	9. P. takes Kt.
10. Q. checks.	10. K. to Q. second.
11. Q. B. takes P.	11. Q. to K. Kt. second.
12. K. B. to K. sixth, ch.	12. K. takes B.
13. Q. to K. eighth, ch.	13. Interposes any piece.
14. P. checkmates.	

Is this not a brilliant checkmate ? How skilfully he sacrifices the Bishop on the twelfth move.

The next four games are all begun like the above, as far as the fourth move : they contain some excellent moves, and show how to take advantage of mistakes often made by young players.

The eighth game is copied from Damiano. The ninth game contains the following variation :—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. K. R. P. one sq.
5. Q. takes Q. B.
6. Q. to Q. Kt. third.
7. Q. Kt. to Q. B. third.
8. Q. Kt. to its fifth.
9. Q. to Q. R. fourth.
10. Q. Kt. takes Q. P. ch.
11. Q. to K. eighth, checkmating.

Black.

1. K. P. two sq.
2. Q. P. one sq.
3. Q. B. to K. Kt. fifth.
4. Q. B. takes K. Kt.
5. Q. to K. B. third.
6. Q. Kt. P. one sq.
7. K. Kt. to K. second.
8. Q. Kt. to Q. R. third.
9. Q. Kt. to Q. B. fourth.
10. K. to Q. sq.

This is ingeniously and well played ; the other variations are also worthy your notice. The tenth game does not call for any remark.

The eleventh contains several excellent moves, and has been copied by many subsequent writers ; it begins thus :—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. K. castles.

Black.

1. K. P. two sq.
2. Q. to K. B. third.
3. Q. to K. Kt. third.
4. Q. takes K. P.

The whole of this game, which contains six variations, is well worth playing over. The twelfth game is that known by the name of Damiano's Gomito. The thirteenth game begins thus :—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. K. Kt. to its fifth.
5. K. P. takes P.

Black.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. Kt. to B. third.
4. Q. P. two sq.
5. K. Kt. takes P.

The sacrifice of this Knight gives a strong attack ; it has been examined by several eminent writers on the game. Lolli thought it not good play, Ponziani analyzed it and was of a different opinion, Lewis has since examined it, and I believe it is at the present day considered a sound attack. We are indebted to Salvio for this opening, he makes the White win ; but his mode of castling, which enables him to play K. R. to K. square, greatly increases the attack.

Greco, after the above, gives three games in which he makes the Black begin, and teaches the White how to defend himself: the first is not of consequence, but the second is a very ingenious and original opening ; it begins thus :—

Black.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. Kt. takes P.

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. Q. to K. second.

There are several variations on this game, in all of which he makes the White win instead of losing, as he ought, for K. B. P. two squares is by no means a good move. In one of the variations he makes Black take K. B. P. with K. P., upon which White advances K. P. one square.

After these come some games in which the K. B. is played to Q. B. fourth on the second move: the first three are not instructive ; the fourth is somewhat curious, as he makes the second player move K. B. P. two squares, instead of the usual move of K. B. to

which you will probably recollect was a favourite opening of our countryman Allgaier, of Vienna.

The next two games contain several variations on the Lopez Gambit, in which you will find many excellent moves: we have then two games, in one of which the second player begins with K. P. one square, and in the other with Q. Kt. P. one square; in the latter the checkmate is speedily and ingeniously given, as follows:—

*White.**Black.*

- | | |
|--------------------------|----------------------------|
| 1. K. P. two sq. | 1. Q. Kt. P. one sq. |
| 2. Q. P. two sq. | 2. Q. B. to Q. Kt. second. |
| 3. K. B. to Q. third. | 3. K. B. P. two sq. |
| 4. K. P. takes P. | 4. Q. B. takes K. Kt. P. |
| 5. Q. checks. | 5. K. Kt. P. one sq. |
| 6. P. takes P. | 6. K. Kt. to K. B. third. |
| 7. P. takes K. R. P. ch. | 7. K. Kt. takes Q. |
| 8. K. B. checkmates. | |

Greco now gives several openings of the King's Gambit; in the first three the Gambit is refused by the second player; the last of these is well played by the White or first player; then come many games and variations of the ordinary King's Gambit, of which I will give you a few specimens. The following is a variation of the twenty-eighth game:—

*White.**Black.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. K. P. takes P. |
| 3. K. Kt. to B. third. | 3. K. Kt. P. two sq. |
| 4. K. B. to Q. B. fourth. | 4. K. Kt. P. one sq. |
| 5. K. Kt. to K. fifth. | 5. Q. checks. |
| 6. K. to B. square. | 6. K. Kt. to K. R. third. |

White.

7. Q. P. two sq.
8. K. Kt. to Q. third.
9. K. Kt. P. one sq.
10. K. to K. sq.
11. K. Kt. to K. B. fourth.
12. Q. B. to Q. second.
13. K. Kt. to Q. fifth.
14. K. B. to Q. third.
15. Q. B. to K. third.
16. Q. Kt. P. two sq.
17. K. B. to Q. Kt. fifth, ch.
18. K. Kt. checks K. and Q.

Black.

7. Q. P. one sq.
8. Gambit P. one sq.
9. Q. checks.
10. Q. to K. R. fourth.
11. Q. to Q. R. fourth, ch.
12. Q. to Q. Kt. third.
13. Q. takes Q. P.
14. Q. to Q. B. fourth.
15. Q. to Q. R. fourth.
16. Q. to Q. R. fifth.
17. Q. takes K. B.

There is another variation of this game which is also well played. The next is an ingenious and brilliant Gambit, of which the following are the moves:—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. K. B. to Q. B. fourth.
5. Q. P. two sq.
6. Q. Kt. to Q. B. third.
7. K. R. P. two sq.
8. P. takes P.
9. R. takes R.
10. K. Kt. to K. fifth.
11. Q. to K. R. fifth.
12. Q. P. takes P.
13. P. to K. sixth.
14. P. takes P. ch.
15. Q. B. takes P.
16. Q. B. checkmates.

Black.

1. K. P. two sq.
2. K. P. takes P.
3. K. Kt. P. two sq.
4. K. B. to K. Kt. second.
5. Q. P. one sq.
6. Q. B. P. one sq.
7. K. R. P. one sq.
8. P. takes P.
9. K. B. takes R.
10. Q. P. takes Kt.
11. Q. to K. B. third.
12. Q. to K. Kt. second.
13. K. Kt. to K. B. third.
14. K. to K. B. sq.
15. K. Kt. takes Q.

natural. You will observe, that if Black take Q. B. on the fifteenth move, the White Queen will give check-mate.

The next two games I pass over as of little importance. We have then a Gambit with several variations, in which the second player on the third move plays K. Kt. to K. second, and afterwards to its own third. Lopez first gave this defence; it does not make a good game, but there are some well played moves in this Gambit. The next game begins thus:—

*White.**Black.*

- | | |
|---------------------------------|----------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. K. P. takes P. |
| 3. K. Kt. to B. third. | 3. K. Kt. P. two sq. |
| 4. K. B. to Q. B. fourth. | 4. K. Kt. P. one sq. |
| 5. K. B. takes K. B. P. ch. | 5. K. takes K. B. |
| 6. K. Kt. to K. fifth, ch., &c. | |

The attack in this game is skilfully played and well worthy your attention.

The next two Gambits are useful, as showing how to take advantage of a bad defence. Greco then gives a Salvio Gambit, which is badly played; afterwards, two Bishop's Gambits, one with seven, the other with five variations. Though there are some good moves in these two games, yet they are not very valuable, because the defence is weak; besides these there are two other Bishop's Gambits, which are not worthy of notice. After these come a few games of what he calls a defence to the King's Gambit. I am surprised he should give the Salvio Gambit as a good defence, which he proves only by playing the attack very badly.

After a game of no interest, beginning with K. B. P. two squares, we come to the Queen's Gambit, of which he gives three games, taken chiefly from Salvio's work. The book concludes with a few ends of games, which are useful.

So much for Greco, whose work affords, perhaps, more amusement to the reader than any other: many of his games are most skilfully played, and the mistakes, of which he shows you how to take advantage, are of daily occurrence.

In my next I shall give you some account of Captain Bertin's small work.

Yours sincerely.

LETTER XII.

DEAR N.

Captain Bertin's work on Chess was published in 1735, and, as appears by the title page, was sold only at Slaughter's Coffee-house in London, where the Chess club was at that time held. It is a small octavo volume of only 78 pages.

After a few general rules, at the conclusion of which, he says, "I wish I could give rules to avoid oversights," he proceeds to the openings of games. His first game is that well known as the Cunningham Gambit, though why it should be so called I know not, as Bertin, who is the first author that gives it, and was perhaps the inventor, calls it the Three Pawns Gambit, and says

most of the peculiar openings of games have been unjustly attributed to players who had nothing to do with the invention of them; such, for example, as the Cunningham Gambit, the Muzio Gambit, the Cochrane Gambit, the Salvio Gambit, the Allgaier Gambit, &c. &c.

The Three Pawns Gambit is a very ingenious opening; it begins thus:—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. K. B. to Q. B. fourth.
5. K. Kt. P. one sq.
6. K. castles.
7. K. to K. R. sq.

Black.

1. K. P. two sq.
2. P. takes P.
3. K. B. to K. second.
4. K. B. checks.
5. P. takes P.
6. P. takes P. ch.

Philidor recommends Black to play K. to B. square when K. B. checks, instead of interposing the Pawn, and states that White will then have the best of the game, in which probably he is right. The Italian writers say that if White could castle as they do, *viz.* K. to R. square, and R. to K. B. square, he would win. Bertin continues the game thus:—

- | | |
|-------------------------------------|-----------------------|
| | 7. Q. P. one sq. |
| 8. K. B. takes P. ch. | 8. K. takes B. |
| 9. K. Kt. to K. fifth, ch. | 9. K. to K. sq. |
| 10. Q. to K. R. fifth, ch. | 10. K. Kt. P. one sq. |
| 11. K. Kt. takes P. | 11. P. takes K. Kt. |
| 12. Q. takes P. ch. | 12. K. to K. second. |
| 13. Q. checkmates at K. B. seventh. | |

One cannot much commend the twelfth move of the

Black ; he ought to have played K. to Q. second. In a variation, he makes White take K. R. on the twelfth move instead of taking the Pawn.

Bertin gives several variations on this Gambit, beginning at the seventh move of the Black, where he makes him play K. B. to its third ; thus :—

*White.**Black.*

- | | |
|----------------------------|------------------------|
| 8. K. P. one sq. | 7. K. B. to its third. |
| 9. P. takes K. B. | 8. Q. P. two sq. |
| 10. K. B. to Q. Kt. third. | 9. K. Kt. takes P. |
| 11. Q. P. two sq. | 10. K. castles. |
| | 11. K. R. P. one sq. |

Bertin, at the end of each game, adds quaintly, “and the players may finish the game.”

In the other variations, he makes White play, for his eighth move, Q. P. two squares, instead of attacking K. B. with K. P. There is nothing very interesting in them. He seems not to have known the correct defence of Q. P. two squares for the Black, instead of K. B. to its third square on the seventh move, which was first pointed out by Stamma.

I find nothing worth extracting in the remaining Gambits and games, and upon the whole, if we except the “Three Pawns Gambit,” Bertin’s work deserves but little praise, either for skill or invention. Believe me,

Yours sincerely.

LETTER XIII.

DEAR N.

Stamma's work, which comes next in point of date, is not very valuable ; still it contains a few good games. I do not find that his Book of Games was published before the year 1745, though his Hundred Positions were printed eight years earlier. The work was brought out in London, where Stamma at that time resided, and the Hundred Positions were added to it ; the first part containing 74 pages, and the second 115. Of his Hundred Problems, it may be stated with truth that some twenty are very excellent, and many others worth preserving ; several are however false, and some are given twice over. They must have been very useful at the time they were published, as there were not then, as now, hundreds of 'positions—good, bad, and indifferent.

It is, however, with the games that I am principally concerned. There are a few well played, but not sufficiently so to interest you much. One of them begins thus :—

*White.**Black.*

- | | |
|--|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. B. to Q. B. fourth. |
| 4. Q. P. one sq. | 4. Q. P. one sq. |
| 5. K. Kt. to its fifth : a rather hasty attack, but of which few take proper advantage, the usual move against it being K. Kt. to K. R. third. | |
| Stamma teaches us better by playing | |

*White.**Black.*

- | | |
|-----------------------------|--|
| 6. K. B. takes K. B. P. ch. | 5. Q. to K. B. third. |
| 7. K. castles. | 6. K. to K. B. sq. |
| 8. K. B. takes K. Kt. | 7. K. R. P. one sq. |
| 9. K. B. to Q. fifth. | 8. K. R. P. takes K. Kt. |
| | 9. Q. Kt. to Q. fifth. This, you will perceive, is a capital move, preventing White from moving Q. to K. B. third, which would pretty well get rid of the attack. At first sight it would seem to be a lost move, as White may attack the Knight with Q. B. P.; see, however, the consequence. |
| 10. Q. B. P. one sq. | 10. Q. to K. R. third. |
| 11. K. R. P. one sq. | 11. Q. B. takes K. R. P. |
| 12. Q. B. P. takes Q. Kt. | 12. Q. B. takes K. Kt. P. and wins in a move or two. |

There are several other ways of playing given, chiefly on the White's seventh move. I am tempted to give you one of them.

VARIATION.

*White.**Black.*

- | | |
|----------------------------|--------------------------------|
| 7. Q. to K. second. | 7. K. R. P. one sq. |
| 8. K. B. takes K. Kt. | 8. Q. Kt. to Q. fifth. |
| 9. Q. to Q. second. | 9. P. takes K. Kt. |
| 10. K. B. to Q. B. fourth. | 10. Q. Kt. to K. B. sixth, ch. |
| 11. P. takes Q. Kt. | 11. Q. takes P. |
| 12. K. R. to K. B. sq. | 12. K. R. takes K. R. P. |
| 13. Q. B. P. one sq. | 13. Q. B. to K. R. sixth. |
| 14. Q. P. one sq. | 14. Q. B. takes K. R. |
| 15. K. B. takes Q. B. | 15. P. takes P. |
| 16. P. takes P. | 16. Q. R. to K. sq. |
| 17. Q. Kt. to Q. B. third. | 17. K. B. to Q. Kt. fifth. |
- It is evident that Black ought to win.

cimen of Stamma's skill. I do not find any thing much worthy of notice in his other openings till we come to the Gambits; some are taken from Greco and others, and evince but little invention. Even with regard to the Gambits but little favourable can be said; they are indifferently played, with here and there a good move: the Cunningham Gambit, or Captain Bertin's Three Pawns Gambit, forms however an exception, for Stamma was the first to give a good defence to this game, which others have copied without acknowledging Stamma as the author.

The following are the chief moves:—

*White.**Black.*

- | | |
|--|---------------------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. K. P. takes P. |
| 3. K. Kt. to K. B. third. | 3. K. B. to K. second. |
| 4. K. B. to Q. B. fourth. | 4. K. B. to K. R. fifth, ch. |
| 5. K. Kt. P. one sq. | 5. P. takes K. Kt. P. |
| 6. K. castles. | 6. P. takes K. R. P. ch. |
| 7. K. to R. sq. | 7. Q. P. two sq. |
| 8. K. B. takes Q. P. | 8. K. Kt. to K. B. third. |
| 9. K. B. takes K. B. P. ch. | 9. K. takes B. |
| 10. K. Kt. takes K. B. | 10. K. R. to K. B. sq. |
| 11. If he play K. P. one sq. in hopes of gaining a piece, the Black will play Q. to Q. fourth, checking, and compel White to interpose K. Kt., which gives time to Black to play his Kt. But he may play | |
| Q. P. two sq. | 11. K. to Kt. sq. |
| 12. Q. B. to K. Kt. fifth. | 12. K. Kt. takes K. P. |
| 13. Q. B. takes Q. | 13. R. takes R. ch. |
| 14. Q. takes R. | 14. Kt. to K. Kt. sixth, |
| | checks, and has the best of the game. |

The defence in this Gambit, you observe, hinges

on the Black's seventh move of Q. P. two squares. Stamma gives several variations after this move, which are very well played; he concludes with specimens of the Queen's Gambit, which, we are told, was a favourite game of his, but in which he gives nothing of consequence.

Stamma is, after all, but a meagre author. His positions have contributed more to his fame than his games. As a player, he ranked high in his day, though he was decidedly inferior to Philidor, with whom he once played a match, Philidor giving the odds of the drawn game, and yet with that advantage Stamma won only two out of ten. Believe me,

Yours sincerely.

LETTER XIV.

DEAR N.

Lolli's work, of which I am going to give you some account, consists of one volume in small folio, of 632 pages, bulky enough, one should think, to deter any one but a thorough enthusiast in Chess from venturing on an analysis of it; the games, however, do not extend beyond the 364th page, the remainder of the book being taken up with the ordinary ends of games, and a hundred problems: the title is, "*Osservazioni teorico-pratiche sopra il giuoco degli Scacchi, ossia Il Giuoco degli Scacchi esposto nel suo miglior lume da Giambatista Lolli*;" it was printed at Bologna in 1763,

In 1750 was published, at Modena, a small quarto treatise on Chess, entitled, "Osservazioni pratiche sopra il giuoco degli Scacchi dell' Anonimo Autor Modonese," a work of great excellence, but written with extreme conciseness, and evidently intended only for good players. This treatise Lolli has incorporated in his work, as well as a separate treatise on the defence by the same anonymous author, and to these Lolli has added most copious notes and variations, in which he has evinced extraordinary patience and diligence; he has been accused (and not without some show of reason) of extending these variations to a ridiculous length, a fault however which will readily be forgiven him by young players.

It is now well known that the anonymous author above mentioned was Ercole Del Rio.

Lolli's work, then, is the joint production of himself and Ercole Del Rio; the latter furnishing the text, and the former the notes, &c. You will, no doubt, expect something excellent from so finished a player as Ercole Del Rio, nor will you be disappointed, for his games show great invention, (that touchstone of genius,) combined with solidity and elegance.

The Italian mode of castling renders these games of less use to us, who have not the same liberty in castling as the Italians; perhaps at a future time their method, so superior to ours, will be generally adopted, and then Lolli's work will be fully appreciated.

The first game with its variations is admirably played, the following moves will give you some idea of Del Rio's skill:—

*Black.**White.*

- | | |
|-------------------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. B. to Q. B. fourth. |
| 4. K. to R. sq. and R. to
K. sq. | 4. K. B. takes K. B. P. |

The last move of the White is bad, and will lose him the game :—

- | | |
|--|---------------------------|
| 5. K. R. to K. B. sq. | 5. K. B. to Q. B. fourth. |
| 6. Q. P. two sq. | 6. K. P. takes P. |
| 7. K. Kt. to its fifth. | 7. Q. Kt. to K. fourth. |
| 8. K. Kt. takes K. B. P. | 8. Kt. takes Kt. |
| 9. Q. to K. R. fifth. | 9. K. Kt. P. one sq. |
| 10. K. B. takes Kt. checks, and will checkmate in
five moves. | |

This is beautiful ; what a finished move is the Black's ninth ! Del Rio remarks, that if the White instead of taking the Pawn on the sixth move, should play K. B. to K. second, Black ought to take K. B. P. with K. B., and if White take that Bishop he will be checkmated in six moves : he says no more, but, fortunately for young players, Lolli has solved the problem.

The second game is begun in the same way, but White does not take K. B. P. on the fourth move. In the third game, the Black, instead of castling, plays Q. B. P. one square on the fourth move, and in the course of the game sacrifices a piece for a winning position : you will find several moves worthy your attention in these two games. I have nothing material to observe on the fourth game, it is an ordinary

that there is nothing of consequence in it, for there is scarcely a game in the book that will not amply repay the reader for the trouble of playing it. The fifth game is ingenious, it begins thus:—

*Black.**White.*

- | | |
|--------------------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. Q. Kt. to B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. B. to Q. B. fourth. |
| 4. Q. Kt. to Q. B. third. | 4. K. Kt. to K. B. third. |
| 5. K. to R. sq., and R.
to B. sq. | 5. K. Kt. to its fifth. |
| 6. Q. P. one sq. | 6. Kt. takes K. B. P. ch. |
| 7. K. R. takes Kt. | 7. K. B. takes R. |
| 8. Q. to K. B. sq. | 8. K. B. to Q. B. fourth. |
| 9. K. B. takes K. B. P. ch. | 9. K. takes B. |
| 10. Checkmates in four moves. | |

There are several variations to this game, in which he proves that White does ill in taking K. B. P. on the sixth move; and that, whatever he may play afterwards, he will have the worst of the game. One of these ends so ingeniously that I cannot refrain from calling your attention to it; he supposes that Black, instead of castling on the fifth move, plays as follows:—

- | | |
|------------------------------|--------------------------------------|
| 5. K. Kt. to its fifth. | 5. K. to R. sq., and R.
to B. sq. |
| 6. K. Kt. takes K. B. P. ch. | 6. K. R. takes Kt. |
| 7. K. B. takes R. | 7. Q. to K. B. sq. |
| 8. K. B. to Q. B. fourth. | 8. K. B. takes K. B. P. ch. |
| 9. K. to B. sq. | 9. Q. P. two sq. |
| 10. K. B. to K. second. | 10. Q. P. takes P. |
| 11. Q. P. one sq. | 11. K. B. to K. R. fifth. |
| 12. K. to K. Kt. sq. | 12. Q. to Q. B. fourth, ch. |

Black.

13. Q. P. one sq.
14. Q. B. to K. third.
15. K. to K. B. sq.
16. Q. checks.
17. Q. Kt. to Q. sq.
18. K. R. takes Q.

White.

13. Q. Kt. takes Q. P.
14. Kt. to K. B. sixth, ch.
15. Q. takes Q. B.
16. K. Kt. to its sq.
17. Q. to K. Kt. eighth, ch.
18. Kt. takes K. R. P.
checkmate.

The next game is (if I mistake not) original in its commencement, it begins thus:—

Black.

1. K. P. two sq.
2. K. Kt. to K. B. third.
3. Q. P. two sq.

White.

1. K. P. two sq.
2. Q. Kt. to Q. B. third.

This is an interesting opening. Del Rio unfortunately gives but little of it; he makes the White take the Pawn with the Pawn, but in the treatise on the defence he prefers taking the Pawn with the Knight. This method of play has been much studied of late years, and is consequently better known than it was in Del Rio's time. I shall have more to say respecting it when I come to later writers.

The seventh game is one of Greco's, with some original variations.

In the eighth game, he makes the second player defend K. P. with Q. P. on the second move, though he himself prefers defending it with Q. Kt. Some good moves occur in this game, arising from the peculiar mode of castling.

In the ninth game, the K. P. is defended on the

of play was, I believe, first noticed by Gustavus Selenus (a fictitious name for one of the Dukes of Brunswick), who published a folio volume on chess in 1617, a laborious work of little merit.

Del Rio plays the attack in this game, and its variations, remarkably well.

The tenth game begins in an unusual manner, but is well played by the Black ; for example :—

Black.

1. K. P. two sq.
2. K. P. takes P.
3. Q. P. two sq.
4. Q. B. to K. third.
5. Q. Kt. to B. third.
6. Q. takes Q.
7. Q. B. to Q. B. sq.
8. Q. Kt. to Q. fifth, and wins.

White.

1. Q. P. two sq.
2. Q. takes P.
3. Q. to K. fifth, ch.
4. Q. B. to K. B. fourth.
5. Q. takes Q. B. P.
6. B. takes Q.
7. Q. B. to K. B. fourth.

The eleventh game is not worthy of much notice ; the second player begins by moving Q. Kt. P. one square : it is partly taken from Greco.

The twelfth game is the Queen's Gambit, in which he makes the second player defend the Gambit Pawn : there is nothing new in it.

The next game is begun by each party playing Q. P. two squares, and then Q. B. to K. B. fourth : there is nothing interesting in this opening.

The fourteenth game is the Queen's Bishop's Pawn's opening, in which are several well played moves ; then comes a game taken from Salvio, which, though not quite correct, is very ingenious, and the remarks useful.

The sixteenth game begins thus :—

<i>Black.</i>	<i>White.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. Kt. to B. third.	2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.	3. K. Kt. to B. third.
4. K. Kt. to its fifth.	4. Q. P. two sq.
5. P. takes P.	5. K. Kt. takes P.

In this position he makes the Black play Q. to K. B. third, which he considers wrong, and says that he ought to play Q. P. two squares, on which move he afterwards enlarges in his treatise on the defence. He dissuades from taking K. B. P. with K. Kt. as though it gives the White a difficult game to defend, he is of opinion that ultimately the Black would have the worst of it. I suppose he afterwards changed his opinion, for in the second edition of Ponziani's work, which was revised by Del Rio, it is recommended to take the Pawn with the Knight. I am the more convinced this is the correct move since the perusal of Mr. Lewis's late work.

The next game is taken from Lopez, with some new moves by Del Rio; it is given merely to prove, contrary to the opinion of Lopez, that defending the King's Pawn on the second move with Q. Knight is good play. Lolli gives also, in this game, the method of playing when the K. P. is left undefended, and the second player moves either K. Kt. to K. B. third, or K. B. to Q. B. fourth.

The eighteenth game contains many variations which are instructive, showing how dangerous it is to attack prematurely.

The next game begins thus :—

*Black.**White.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. B. to Q. B. fourth. |
| 3. Q. to K. R. fifth. | 3. Q. to K. second. |

He shows that this mode of attack is not very good; when played, however, in the best manner, it leaves the first player with only a slightly inferior position.

The next five chapters, from page 216 to 254, contain the usual moves of the King's Gambit; there is not much novelty in them; as, however, the variations are numerous, they may be read with advantage. It is singular that he has not given one game on the King's Bishop's Gambit. I conclude that the check with the Queen was considered in those days as fatal to the Gambit player. It is much to be regretted that he has not examined the Gambits *con amore*.

The next article in Lolli's work is a treatise on the defence, written expressly for him by Ercole del Rio. This is a very valuable part of the work, and particularly to the Italian amateur, from the peculiar mode of castling. We find that this treatise was written with great care, for in a notice to the reader he requests him not to be too hasty in condemning any of the moves, as he had himself examined a vast number before choosing those given; and, as he had suspended his judgment on them for a long time, it seemed but reasonable to expect that the reader should do the same before condemning them.

The first game of the defence begins thus :—

Black.

1. K. P. two sq.
2. K. Kt. to K. B. third.
3. K. B. to Q. B. fourth.
4. Q. B. P. one sq.

White.

1. K. P. two sq.
2. Q. Kt. to Q. B. third.
3. K. B. to Q. B. fourth.
4. K. Kt. to B. third.

He makes several remarks on the next move of the Black, which he supposes would be one of the following, *viz.* :—

- Q. P. one sq.
- Q. P. two sq.
- Q. Kt. P. two sq.
- K. Kt. to its fifth sq.
- K. castles.

There are other variations on this game which are also very instructive. In the next three chapters he directs you how to play when the first player for his fourth move (after the above three) plays one of these, *viz.* :—

- Q. P. one sq.
- K. to K. R. sq. and K. R. to K. B. sq.
- K. to K. Kt. sq. and K. R. to K. sq.
- K. to K. Kt. sq. and K. R. to K. B. sq.
- K. to K. R. sq. and K. R. to K. sq.

All these are admirably played, and abound with judicious remarks and variations; they will amply repay you for the trouble of examining them. In one of the variations he gives the following game, as having actually been played, though he does not state the names of the players :—

*Black.**White.*

- | | |
|---|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. Q. Kt. to B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. B. to Q. B. fourth. |
| 4. K. to R. sq. and R. to
K. B. sq. | 4. K. Kt. to B. third. |
| 5. Q. Kt. to B. third. | 5. K. Kt. to its fifth. |
| 6. Q. P. one sq. | 6. K. to R. sq. and R. to
K. B. sq. |
| 7. K. Kt. to its fifth. | 7. Q. P. one sq. |
| 8. K. R. P. one sq. | 8. K. R. P. one sq. |
| 9. Kt. takes K. B. P. ch. | 9. K. R. takes Kt. |
| 10. K. B. takes R. | 10. Q. to K. R. fifth. |
| 11. Q. to K. B. third. | 11. Kt. takes K. B. P. ch. |
| 12. K. R. takes Kt. | 12. K. B. takes R. |
| 13. Kt. to Q. fifth. | 13. Kt. to Q. fifth. |
| 14. Kt. to K. seventh. | 14. Kt. takes Q. |
| 15. Kt. to K. Kt. sixth, ch. | 15. K. to R. second. |
| 16. As he cannot take the Queen without losing a
piece, he draws the game by a perpetual check
with the Knight. This is an ingeniously
played game; I think that White would have
won it if on the eleventh move he had played
Q. Kt. to Q. fifth. | |

The next chapter contains the method of play to be adopted in irregular openings, Del Rio calling those only regular in which the first player moves K. Kt. and K. B. on the second and third moves.

The first of these irregular games begins thus:—

*Black.**White.*

- | | |
|------------------------|------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. Q. Kt. to B. third. |
| 3. Q. P. two sq. | |

He recommends the White to take the Pawn with

the Knight, and continues the game for only a few moves, to which Lolli has added useful comments. In the next game he supposes each player to begin as usual, with K. B. for the second move, and then the first player moves Q. P. two squares; in a note he combines the two methods, playing both K. Kt. and K. B. and *then* Q. P. two squares, he shows how to take advantage of these improper moves.

The next game begins thus:—

Black.

White.

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. B. to Q. B. fourth. |
| 3. Q. B. P. one sq. | |

The move he adopts in opposition to this, is Q. to K. Kt. fourth; he says it may appear a strange one, but he prefers it to others; the move is certainly ingenious, and perhaps equal to any other. An excellent modern author has suggested another move, converting the defence into an attack; but of this more hereafter. Del Rio blames those who move K. Kt. to B. third instead of the Queen, and gives satisfactory reasons for it.

The concluding chapter gives the defence to the Queen's Gambit, in which are some good moves; it cannot, however, be considered more than a sketch, as the whole occupies only three pages.

The next article in the work is a letter from Del Rio to a friend on the subject of Philidor's Treatise; he writes very freely of this work, and condemns many

lidor's assertion that playing K. Kt. to K. B. third on the second move is bad play; Philidor himself, after he had acquired more experience, found it necessary in a subsequent edition to retract this too rash assertion. Del Rio finds fault, also, with Philidor for condemning Q. B. P. one square on the second move for the first player.

One paragraph occurs in the letter which shows how cautious players should be in giving their opinions on moves at chess; speaking of the King's Bishop's Gambit, he says, that "no player can possibly be persuaded that such a Gambit can be good," but I believe that in the present day this Gambit is held by the best players to be quite as good as the King's Knight's Gambit. Del Rio admires the Cunningham Gambit, and thinks that if the first player were to castle after the Italian method he would win.

The remainder of the work consists of ends of games, such as checkmating with a single piece, &c.; also many positions of King and one or more Pawns, against a King, all of which are full of instruction and admirably played.

The following is one of these positions :—

Black.

K. at his second sq.
K. R. P. at its sq.
K. Kt. P. at its sq.

White.

K. at his fifth sq.
K. R. P. }
K. Kt. P. } at their fifth
K. B. P. } squares.

The White wins whether he have the move or not; the analysis of this problem occupies eleven pages and

exhibits great skill. After these come four positions of Pieces and Pawns taken from Salvio, to which are added eight others that occurred in play between Del Rio and Lolli in the years 1755, 1756 and 1757 ; they are most excellent.

The whole work concludes with a hundred critical positions, some original and the remainder selected from other authors ; they are far superior to Stamma's celebrated collection.

Having now gone through this valuable work I have only to add that it is certainly one of the best extant, and decidedly superior to all its predecessors. No chess player who wishes to excel in this admirable game should be without a copy, which he may study again and again, and always with fresh delight and instruction.

Believe me,

Yours sincerely.

LETTER XV.

DEAR N.

I come now to the examination of an author who ranks among the majority of chess players as the first, whether he be considered as a writer or player ; I mean Philidor. If one were to judge of his skill from the sale of his work, which has been translated into several languages, there is no doubt he would occupy the first place, but this rule cannot always be depended on. When Philidor first published his volume, and

1777, very few chess works were known, and Philidor then ranked, and I believe deservedly, as the best player in France and England; moreover, he greatly added to his reputation by the matches he played without seeing the board. Philidor's work hence was considered the *ne plus ultra* of chess treatises, and even now when the game is so much better understood than formerly, many may be found who think his book contains all that is valuable on the subject.

In estimating the value of an author's work I think one ought to imagine oneself living at the time it was written, and judge of the merit due to it at that period; looking at Philidor's work in this point of view, it seems to me to be deserving of much praise, arising chiefly, however, from the valuable notes it contains, and which are generally correct and instructive. Some injudicious admirers of Philidor, as I have before observed, would have us believe that it is still the best work on the subject, but few will agree with them who have read the works of ERCOLE DEL RIO, LOLLI, PONZIANI and LEWIS.

The first edition of Philidor's work was published in 1749, when he was only 23 years of age; this was considerably enlarged in a new edition dated 1777; the last edition during Philidor's life bears the date of 1790.

In his first published, or smaller work, he often continues the game till the final checkmate, but in the larger one he usually dismisses the game before twenty moves have been played.

Philidor's first game begins as follows ; the leading moves are taken from Lopez.

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. B. to Q. B. fourth.	2. K. B. to Q. B. fourth.
3. Q. B. P. one sq.	3. K. Kt. to B. third.
4. Q. P. two sq.	4. K. P. takes P.
5. Q. B. P. takes P.	5. K. B. to Q. Kt. third.

One cannot say much for these moves. Black's third move is incorrect, but Philidor does not seem to have known how to take advantage of it : this the more surprises me because Lopez gives the proper move, *viz.* K. P. one square instead of taking the Pawn on the fifth move. Black's fifth move is also bad play ; he ought to check with K. B. and afterwards play Q. P. two squares, by which means he would have an equal, perhaps a superior game to the White. Philidor in a note states that he has not thought it right to give always the best moves, that he might have frequent opportunities of teaching how to play the Pawns well ; this game is not, however, very instructive, though the notes are useful.

The second game commences in a similar manner, but Black on the second move plays Q. B. P. one square, the first player is then directed to play Q. P. two squares. Philidor in a note says that it is absolutely necessary to make this move to prevent the Black from establishing two Pawns in the centre ; he appears not to know that Q. to K. second is at least as good play. In the course of the game White gives up a

Rook for a Knight, and in a note he is said to have *perhaps* a better game than the Black. This sacrifice of the Rook I consider as anything but good play, though it has been lauded by many.

The third game has a note at the beginning stating that the game is not exactly correct, but that the moves of the second player are very good, particularly if he receives odds; it begins thus:—

*Black.**White.*

- | | |
|---------------------------|---------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. Q. P. one sq. |
| 3. K. B. to Q. B. fourth. | 3. K. B. P. two sq. |
| 4. Q. P. one sq. | 4. Q. B. P. one sq. |
| 5. P. takes P. | 5. Q. B. takes P. |

This opening is neither new nor good. In the first variation Black takes advantage of White's second move, and plays very properly thus:—

- | | |
|-------------------------|----------------------|
| 3. Q. P. two sq. | 3. K. B. P. two sq. |
| 4. Q. P. takes P. | 4. K. B. P. takes P. |
| 5. K. Kt. to its fifth. | 5. Q. P. one sq. |

Philidor now directs Black to play K. B. P. two sq. which is not the best move; in a supplement, however, he makes him play better, *viz.*:—

- | | |
|-----------------------|---------------------------|
| 6. P. to K. sixth. | 6. K. Kt. to K. B. third. |
| 7. Q. B. P. two sq. | 7. Q. P. one sq. |
| 8. K. Kt. takes K. P. | 8. K. B. checks. |
| 9. Q. B. interposes. | 9. K. B. takes B. |
| 10. Q. Kt. takes B. | 10. K. castles. |

placed, but Ercole Del Rio, in his letter to Lolli, remarks on this game that if Black play properly he will have the best of it, and he proposes that instead of playing on the seventh move Q. B. P. two squares, he ought to move

*Black.**White.*

- | | |
|--|--|
| <p>7. K. Kt. takes K. R. P.
be ruined by a check from the Queen; his best move is</p> <p>8. Kt. takes K. B.
K. R., he will lose a Pawn by Black taking K. Kt. with Q. B., and then checking with Q., therefore</p> | <p>7. If he take Kt. he will
Q. B. takes P.</p> <p>8. If he take Kt. with
K. takes Kt.</p> |
|--|--|

Ercole Del Rio contends that Black has now the best of the game, in which he is probably right, though White's centre Pawns are strong.

The fourth game is also begun by the Black as follows :—

*Black.**White.*

- | | |
|---|--|
| <p>1. K. P. two sq.</p> <p>2. Q. B. P. one sq.</p> <p>3. K. P. takes P.</p> <p>4. Q. P. one sq.</p> | <p>1. K. P. two sq.</p> <p>2. Q. P. two sq.</p> <p>3. Q. takes P.</p> <p>4. K. B. P. two sq. &c.</p> |
|---|--|

Philidor in his first edition censures the second move of the Black, and says that he loses the attack, and probably the game by it; he found reason to alter his opinion on the subject, for afterwards he asserted that White by playing Q. P. two squares, would regain the advantage of the move only. Ercole Del Rio, and other writers have clearly shown that Black incurs no

move, but that he ought not to take the Pawn, but should play K. Kt. to B. third.

I think White's second move is original; I do not recollect it in any author prior to Philidor. There are variations on this as well as on the third game, which are valuable chiefly for the notes, but these cannot be fully appreciated except by good players.

We come now to his regular games, of which there are six: by regular games he seems to mean openings which are not Gambits; none of these appear in the edition of 1749; some of them are improvements on the previous openings, as one might well suppose, for it must not be forgotten that the author was only 23 years old when he published his first edition; he had had much experience prior to the second appearing.

The first regular game is a King's Bishop's opening like the first of the preceding; it is more correctly played than the former; the bad moves are pointed out and you are shown how to take advantage of them. The second regular game varies from the first on the second move; there is nothing new or interesting in it; the same may be said of the third.

The fourth regular game is begun like the first game, Philidor still directing the Black to play K. Kt. to K. B. third for his third move, and though in the first variation he directs White to play the proper move against it, yet he seems not to be aware of its excellence, for he says in a note that it may be made against a player to whom some advantage is given.

The fifth regular game begins thus:—

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. B. P. one sq.

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. to K. B. third.

In a variation he makes Black play Q. to K. R. fifth, on the third move; neither of these openings is well played; the latter proceeds thus:—

- | | |
|----------------------|---------------------------|
| 4. Q. to K. second. | 3. Q. to K. R. fifth. |
| 5. Q. P. one sq. | 4. K. Kt. to B. third. |
| 6. K. Kt. P. one sq. | 5. K. Kt. to its fifth. |
| | 6. Q. to K. B. third, &c. |

Here are several bad moves: White's fifth move ought to have been Q. P. two squares; his sixth move K. Kt. to K. B. third, and Black ought on the sixth move to have taken K. B. P. with K. B. The sixth regular game begins thus:—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. Q. B. P. one sq.

Black.

1. Q. B. P. two sq.
2. Q. Kt. to B. third.
3. K. P. one sq.
4. Q. P. two sq. &c.

Some of the notes are good, but the game itself is not interesting.

To these games succeed the Gambits, of which I shall give you some account in my next,

Yours sincerely.

LETTER XVI.

DEAR N.

Philidor is almost the only author who states that the King's Gambit ought to end in a drawn game, other writers being of opinion that the first player ought to lose: Ponziani indeed is less positive, for though he confesses that the defence will, after the attack is over, remain with the advantage of a Pawn, yet he says we must recollect that it is a doubled Pawn. It appears to me that owing to the improvements made of late years in the defence, the first player has no chance of drawing the game, except perhaps in the King's Bishop's Gambit, which has not been thoroughly examined.

The first is a King's Knight's Gambit, in which he gives the usual moves of attack and defence: what there is new in it is not very good; he dismisses the game on the twenty-sixth move, and states correctly that it must eventually be drawn. "This game (says Philidor) shows that a Gambit equally well attacked and defended will not be decisive." I admire the modesty of this assertion.

The second is a King's Bishop's Gambit, now much better known than in Philidor's time; there are several errors in this game, but it may be read with advantage on account of the notes, which are instructive.

The third is not (strictly speaking) a Gambit, for the second player does not take K. B. Pawn, but plays Q. P. two squares on the second move, which is

not so good a move as K. B. to Q. B. fourth ; there is nothing important in this game.

The next is the Cunningham Gambit, of which I give you the following moves :—

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. B. P. two sq.	2. K. P. takes P.
3. K. Kt. to B. third.	3. K. B. to K. second.
4. K. B. to Q. B. fourth.	4. K. B. checks.
5. K. Kt. P. one sq.	5. P. takes P.
6. K. Castles.	6. P. takes K. R. P. ch.
7. K. to K. R. sq.	7. K. B. to its third.
8. K. P. one sq.	8. Q. P. two sq.
9. P. takes K. B.	9. K. Kt. takes P.
10. Q. B. to K. Kt. third, &c.	

All these moves are taken from Bertin's Treatise, of which I have already given you some account. Philidor says, that if Black did not sacrifice his Bishop, you would certainly win, but losing that for three Pawns, he must conquer by the superiority of his Pawns : this assertion is bold and difficult to prove ; he seems not to have known Stamma's defence to this game, which is considered a good one.

Philidor observes very correctly that if White on the fifth move had played K. to K. B. square, he would have had the best of the game.

Next comes the Salvio Gambit, in which Philidor shows how to take advantage of that mode of defending the Gambit, by the first player moving Q. to K. square on the seventh move : this is original, and I believe the best that can be played ; the remainder of this game has nothing important in it.

The Queen's Gambit is the last of the openings; I give you a few of the moves:—

*White.**Black.*

1. Q. P. two sq.
2. Q. B. P. two sq.
3. K. P. two sq. &c.

1. Q. P. two sq.
2. Q. P. takes P.
3. K. P. two sq. &c.

He observes that if on the fourth move White take the K. Pawn, he would lose the attack; he attempts to prove this in the third variation, in which he contrives to make the White lose not only the attack but the game; Ponziani on the contrary teaches you to take the Pawn, and shows that the game must still be drawn; I need scarcely add that Ponziani is more to be relied on than Philidor.

Having now gone through all the games, I will only add that the notes constitute the chief merit of the work, but the reader must be a tolerable player to appreciate them: considering the numerous errors in the games, with the want of originality, the work is certainly not one I should recommend to a young player; its merit has been greatly overrated; in a few years it will sink to its proper level; however, at the time it was published it must certainly have been a very useful book, but the works of modern authors have superseded it.

As to the ends of games, Philidor deserves great praise for being the first to show how to checkmate with a Rook and Bishop against a Rook; the position chosen is certainly a favourable one for winning, though Philidor calls it the best for the defence; the

analysis is very skilful and the most original and valuable part of the book. His analysis of the check-mate with Queen against Rook and Pawn is also very able.

The work concludes with a few games played by Philidor without seeing the board ; these are preceded by the following notice :—" Mr. Philidor being of opinion that an entire collection of the games he has played without looking over the chess board would not be of any service to amateurs, he will only publish a few *parties* which he has played against three players at once, subjoining the names of his respectable adversaries in order to prove, and transmit to posterity a *fact* of which future ages might otherwise entertain some doubt." How kind, and at the same time how modest ! Past ages have not, and future ages never will produce a man, who like Philidor could play three games at chess at one time without seeing any of the boards ! how ridiculous to make such assertions, how it exposes the conceited ignorance of the writer ! Why it is known to all who are somewhat acquainted with the history of chess, and of the old chess players that Buzecca, Paolo Boi, Sacchieri, and many others could do the same ; indeed it is said of the last that he could play *four* games at once blindfold.

To play one game without seeing the board is no longer considered a wonderful performance : many players of the present day, and some of very inferior skill, do it with great accuracy ; the difficulty no doubt vastly increases when you have to play two or three

These games of Philidor are not fit subjects for criticism ; they were played in public, and it is well known that his antagonists favoured him ; they have nevertheless been held up by injudicious admirers of Philidor as models of fine play ; it is not reasonable to expect it, and it is certainly a bad compliment to suppose that he could not play better.

From the foregoing analysis of Philidor's work you will perceive that its chief merit consists in the notes to the moves ; he manœuvres his Pawns well, not so his pieces.

I agree with the authors of the *Traité des Amateurs* and Ponziani, who consider his work as more instructive than correct, and that many of his assertions respecting the gain or loss of the game are falsified by experience.

Believe me,

Yours sincerely.

LETTER XVII.

DEAR N.

The author of whose work I proceed to give you some account may justly be placed among the highest in the first class of writers on chess, and I should suppose was equally eminent as a practical player.

The first edition of Ponziani's work was published anonymously in 1769 at Modena, and is entitled :

“ Il giuoco incomparabile degli Scacchi sviluppato con nuovo metodo per condurre chiunque colla magior

facilità dai primi elementi sino alle finezze più magistrali."

In 1782 a second edition, revised and corrected, was published also at Modena; this edition gives us the name of the author, for in a notice of the publisher he states that not only has he been induced to print a new edition of this work from its acknowledged excellence, but also because the author *Sig. Avvocato Domenico Canonico Ponziani*, had kindly promised to revise and improve the work, and to add some new discoveries, mostly his own, but partly also by *Sig. Consigliere Ercole Del Rio*.

It is this second edition, which is extremely scarce, of which I purpose giving you some account. It contains, with one exception, all that is excellent in the former edition, besides much new matter; the exception I allude to is the Muzio Gambit; to this game he devotes a chapter in the first edition recommending the sacrifice of the Knight, and stating in a note that though it be impossible to examine every move, yet what he has given will convince the reader that the Knight may be sacrificed without danger (castling of course in the Italian way). In the second edition no notice is taken of this Gambit, nor any reason given why the chapter in the former edition relating to it has been omitted; one would naturally suppose that if Ponziani had discovered a defence he would have given it, or have still recommended the sacrifice of the Knight; but no, not a syllable respecting it appears in the second edition; he merely instructs the first

King's fifth square, and says that he will recover the Pawn.

Ponziani's work is written on an excellent plan; he never suffers the player of the Black pieces to whom he addresses himself to make any bad moves, but shows him how to take advantage of those committed by his adversary; his system of noting down the moves is very convenient, and has since been adopted by others.

The first fifty pages are devoted to an account of the movements of the pieces, laws of the game, a notice of the principal authors, and a number of general rules and remarks; after these come the games, which are divided into five openings, *viz.*: 1st. The Giuoco Piano, or King's Knight's game; 2nd. Those games in which the first player deviates from the Giuoco Piano on the second move; 3rd. Those in which the *second* player deviates from the Giuoco Piano in one of the first three moves; 4th. The King's Gambit, and 5th. The Queen's Gambit. All these games have instructive notes, in which the bad moves are pointed out.

I shall in this and the subsequent works I may have occasion to notice confine myself chiefly to what is original. All modern treatises must, to a certain extent, be made up from former works, and no author of the present day can expect much praise for his work unless it contain original and valuable matter; it is the abundance of new moves which constitutes the great excellence of Ponziani's Treatise.

In the first game the following moves occur:—

*Black.**White.*

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. Q. B. P. one sq.

1. K. P. two sq.
2. Q. Kt. to Q. B. third.
3. K. B. to Q. B. fourth.
4. K. Kt. to B. third.

He here states that though Black may play Q. P. *two squares*, yet as a more insidious move he prefers

5. Q. P. one sq.
6. K. B. takes K. B. P. ch.
7. K. to R. sq. and R. to

5. K. Kt. to its fifth.

6. K. to B. sq.

7. K. to R. sq. and R. to
B. sq.

7. If White were now to
take K. B. P. with

K. Kt., Black would take Kt., then play Q. B. to K. Kt. fifth, and afterwards take K. P. with K. Kt. having a forced won game. But he plays

8. K. B. to Q. B. fourth.

8. K. Kt. takes K. B. P. ch.

9. R. takes Kt.

9. B. takes R.

10. Q. to K. B. sq.

10. If he play B. to K. R.

fifth, Black plays K. Kt. P. one sq., but if K. B. to Q. B. fourth.

11. Q. B. to K. Kt. fifth, winning the game.

The second game has the following ingenious moves :—

*Black.**White.*

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. Q. B. fourth.
4. K. to Kt. sq. and R.
to K. sq.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. Q. to K. B. third.

5. Q. B. P. one sq.

5. Q. P. one sq.

6. Q. P. one sq.

6. Q. Kt. to Q. R. fourth:

this is a bad move, well taken advantage of, thus :—

Black.

7. Q. Kt P. two sq.
8. P. takes Kt.
9. Q. B. to K. Kt. fifth.
10. P. to Q. B. fifth, and wins K. B.

White.

7. Kt. takes K. B.
8. B. to Q. Kt. third.
9. Q. to K. Kt. third.

Ponziani, in his instructions for the defence of the King's Knight's game, after the following moves have been played, *viz.* :

Black.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. Q. B. P. one sq.

White.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.

recommends the second player to move Q. to K. second, preventing the adversary from moving Q. P. two squares; within these few years it has been discovered that that move will not prevent the first player from advancing the Pawn without danger.

There is much more in the first opening worthy of your perusal, but the Italian method of castling diminishes its importance to us.

In the second opening the following is well played and new.

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. B. P. one sq.
4. Q. P. two sq.
5. K. P. one sq.
6. P. takes P.
7. K. to B. sq.

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. K. Kt. to B. third.
4. P. takes P.
5. Q. to K. second.
6. K. B. checks.
7. Kt. to K. fifth.

*Black.**White.*

- | | |
|---|-------------------------|
| 8. Q. to K. Kt. fourth. | 8. K. B. P. two sq. |
| 9. Q. to K. R. fifth, ch. | 9. K. to Q. sq. |
| 10. K. B. P. one sq. | 10. Kt. to K. B. third. |
| 11. Q. to K. R. fourth, and will win a piece. | |

This is played in a masterly style. Ponziani must have devoted many hours to this opening before he finally determined on the above moves, for some of them are not only not obvious, but apparently bad, for example : playing K. to B. square on the seventh move, instead of interposing either B. or Kt. ; in a note on this move he says that had Philidor been aware of it he would not have found fault with the fifth move of the Black, considering it irregular, and only to be played against a person to whom odds are given. Again, why does not the Black take K. B. P. on the ninth move instead of checking ? Ponziani plays, no doubt, the best move, but it is not easy to discover why taking the Pawn would be bad play.

If White, on the ninth move, play K. Kt. P., he directs Black to move Q. to K. R. sixth, threatening to attack K. Kt. with K. B. P. and then to play Q. B. to K. Kt. fifth.

In the next game Black plays Q. B. P. one square for his second move, and which Ponziani, in opposition to the opinion of Philidor, holds to be a good move ; he gives some new and excellent variations, which I recommend to your notice, particularly that which begins thus :—

*Black.**White.*

1. K. P. two sq.
2. Q. B. P. one sq.
3. Q. P. two sq.
4. Q. P. takes P.

1. K. P. two sq.
2. K. Kt. to B. third sq.
3. K. Kt. takes K. P.
4. K. B. to Q. B. fourth.

This apparently good move of the White gives him the worst of the game, as is clearly shown in several variations; the next move for the Black is Q. to K. Kt. fourth square.

In the third opening, the second player deviates from the ordinary game in one of the first three moves. I pass over the first chapter, in which the White plays K. P. one square; Q. P. two squares; and Q. Kt. P. one square; though there are some good moves in these games, yet they are not very interesting, being but seldom played.

In the second chapter the following occurs:—

*Black.**White.*

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. Kt. takes P.
4. K. B. to Q. B. fourth.

1. K. P. two sq.
2. Q. P. two sq.
3. Q. P. takes P.
4. Q. to K. Kt. fourth.

This beginning is similar to one already given you, with this difference, that the move of Q. to K. Kt. fourth square in the former case was a good move; whereas, in the present instance, the Black has the best of the game, as is well proved in two variations.

In the third chapter the White plays, on the third move, K. B. P. two squares, or K. Kt. to B. third, instead of the usual move of K. B. to Q. B. fourth;

the first of these moves is new, but involves the loss of a Pawn. The following mode of play is given when the second player moves K. Kt. to B. third, *ex. gr.*:—

*Black.**White.*

- | | |
|---|-----------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. Q. Kt. to B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. Kt. to B. third. |
| 4. K. Kt. to its fifth. | 4. Q. P. two sq. |
| 5. P. takes P. | 5. K. Kt. takes P. |
| 6. K. Kt. takes K. B. P. | 6. K. takes Kt. |
| 7. Q. to K. B. third, ch. | 7. K. to K. third. |
| 8. Q. Kt. to B. third. | 8. Q. Kt. to K. second. |
| 9. Q. P. two sq. | 9. K. R. P. one sq. |
| 10. K. to R. sq. and R. to
B. sq. | 10. K. Kt. P. two sq. |
| 11. Q. to K. fourth. | 11. K. B. to K. Kt. second. |
| 12. K. B. P. two sq. | 12. K. Kt. P. takes P. |
| 13. Q. B. takes P. | 13. Q. to Q. third. |
| 14. Q. B. takes K. P. | 14. K. B. takes Q. B. |
| 15. Q. to K. Kt. fourth, checks, and wins the game. | |

This attack is admirably played. Ponziani seems to be of opinion that the Knight may be sacrificed on the sixth move, in opposition to what Lolli says. Perhaps you may wonder why Black did not place his Rook on the King's square on the tenth move; the reason is because in Italy when you castle you are not permitted to attack at the same time any piece or Pawn.

The fourth chapter contains two openings; in the first, the White begins by playing K. B. P. two squares, and in the second Q. B. P. two squares; they are not interesting.

The fifth chapter is the King's Bishop's Game, in which the first player is supposed to move the Queen on the third move; the following is one of the variations:—

*White.**Black.*

- | | |
|---|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. B. to Q. B. fourth. |
| 3. Q. to K. B. third. | 3. K. Kt. to K. B. third. |
| 4. If the White were now to move K. Kt. P. two sq., he directs Black to play Q. P. two sq. But if | |
| Q. P. one sq. | 4. Q. P. one sq. |
| 5. Q. B. to K. Kt. fifth. | 5. Q. B. to K. Kt. fifth. |

He dismisses this variation with a note, stating that if Black takes the Knight or the Bishop, he will lose at least a Pawn; but if he move Q. to K. Kt. third, White will take K. P. with K. Kt. also, gaining a Pawn. All this, though quite true, is not easy to make out.

In the sixth chapter, the White is supposed to deviate from the usual mode of play in the K. Kt. game on the third move; and instead of playing K. B. to Q. B. fourth, he moves Q. B. P. one square; K. B. to Q. Kt. fifth; or Q. P. two squares. There is nothing peculiarly interesting in this chapter.

My next letter will commence with the Gambits.
Believe me, Yours sincerely.

LETTER XVIII.

DEAR N.

We now arrive at the fourth opening, or the King's Gambit. Ponziani seems to agree with the majority of writers on chess, that the King's Gambit gives the first player rather the worst of the game, but he does not go so far as those who assert that the sacrifice of the Pawn involves the loss of the game. It will probably be found that the better persons play, the more danger is there in playing this Gambit.

The first chapter shows the method of play when the second player refuses to take the Pawn on the second move. The second chapter contains the Three Pawns Gambit of Captain Bertin, in which the attack is considerably increased by castling in the Italian manner; the following is one of the variations:—

Black.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. K. B. to Q. B. fourth.
5. K. Kt. P. one sq.
6. K. to R. sq. and R.
to K. B. sq.
7. K. B. takes Q. P.
8. K. R. P. takes P.
9. K. B. takes K. B. P. ch.
10. K. Kt. to its fifth, ch.
11. K. Kt. takes Q. B.
12. Q. to K. R. fifth ch.
13. Q. to K. B. third.
14. K. to Kt. second.

White.

1. K. P. two sq.
2. P. takes P.
3. K. B. to K. second.
4. K. B. checks.
5. P. takes P.
6. Q. P. two sq.
7. Q. B. to K. R. sixth.
8. Q. B. P. one sq.
9. K. takes B.
10. K. to K. sq.
11. K. B. takes P.
12. K. Kt. P. one sq.
13. Q. to K. R. fifth.
14. K. B. to Q. third.

There are some excellent moves in this variation, and no doubt the Italian mode of castling increases much the attack in this Gambit.

The third chapter, besides other methods of play, has the following original variations, *viz* :—

*Black.**White.*

- | | |
|--|---|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. Kt. to B. third. | 3. K. Kt. P. two sq. |
| 4. K. B. to Q. B. fourth. | 4. K. R. P. one sq. |
| 5. K. Kt. to K. fifth. | 5. K. R. to its second. |
| 6. Q. P. two sq. | 6. Q. P. one sq. |
| 7. K. Kt. takes K. B. P. | 7. R. takes Kt. |
| 8. K. B. takes R. ch. | 8. K. takes B. |
| 9. K. R. P. two sq. | 9. K. B. to K. second. |
| 10. P. takes P. | 10. If the White were to |
| | take the Pawn with K. B., Black ought to take |
| | the Pawn with Q. B., a move in no wise obvious. |
| | But if P. takes P. |
| 11. Q. checks, and has the best of the game. | |

The above is a specimen of fine play, and requires some study to understand it thoroughly.

The following is ingeniously played :—

*Black.**White.*

- | | |
|---------------------------|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. Kt. to B. third. | 3. K. Kt. P. two sq. |
| 4. K. B. to Q. B. fourth. | 4. K. Kt. P. one sq. This |
| | move, in the opinion of Ponziani, is not good, |
| | as it enables the Black to recover the Pawn ; |
| | he recommends, instead of it, to play K. B. to |
| | K. Kt. second ; he proceeds thus :— |
| 5. K. Kt. to K. fifth. | 5. Q. checks. |

*Black.**White.*

- | | |
|----------------------|------------------------------|
| 6. K. to B. sq. | 6. K. Kt. to R. third. |
| 7. Q. P. two sq. | 7. P. to K. B. sixth. |
| 8. K. Kt. P. one sq. | 8. Q. checks. |
| 9. K. to B. second. | 9. Q. to K. Kt. seventh, ch. |
| 10. K. to K. third. | 10. Q. P. one sq. |
11. K. B. to its sq. This move seems to win the Queen, for if White take the Rook, he evidently loses her: the Queen may, however, be saved by a succession of ingenious moves; for example:—
- | | |
|---|------------------------|
| 12. P. takes Kt. | 11. K. Kt. checks. |
| 13. K. to K. fourth. | 12. K. B. checks. |
| 14. K. takes Q. P. | 13. Q. P. checks. |
| 15. K. to K. fourth. | 14. Q. B. P. checks. |
| 16. Q. B. takes B. | 15. Q. takes K. R. |
| 17. K. Kt. takes K. Kt. P. | 16. Q. takes K. R. P. |
| 18. Q. takes P. | 17. Q. takes K. Kt. P. |
| 19. K. takes Q. | 18. Q. takes Q. |
| 20. Q. B. P. one sq., and Black has the best of the game. | 19. Q. B. takes P. |

In the fourth chapter the following way of playing the Gambit occurs, *viz.*:—

*Black.**White.*

- | | |
|-------------------------|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. R. P. two sq. | 3. K. B. to K. second. |
| 4. Q. to K. Kt. fourth. | 4. K. Kt. to B. third. |
| 5. Q. takes K. Kt. P. | 5. K. R. to Kt. sq. |
| 6. Q. to K. R. sixth. | 6. K. B. to Q. third. |
| 7. K. R. P. one sq. | 7. K. R. to K. Kt. fifth. |
| 8. K. P. one sq. | 8. B. takes P. and has the best of the game. |

The fourth move of Q. to K. Kt. fourth is, I believe,

original. Black plays badly in taking K. Kt. P., he ought to take the Gambit Pawn ; Ponziani shows, however, that even then White would have a good game by castling in the Italian manner. The subsequent moves are ingeniously played to win the White Queen.

The fifth chapter contains a new method of defending the Bishop's Gambit ; it exhibits first-rate skill but unfortunately is too short to contain a complete analysis of this interesting game.

The following are the moves recommended, *viz.* :—

*Black.**White.*

- | | |
|---------------------------|------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. B. to Q. B. fourth. | 3. Q. checks. |
| 4. K. to B. sq. | 4. K. Kt. P. two sq. |
| 5. K. Kt. to B. third. | 5. Q. to K. R. fourth. |

These moves have been given by other authors. Ponziani supposes the Black now to play either K. Kt. P. two squares, or K. R. P. two squares ; the latter method contains some ingenious moves, for example :—

- | | |
|---------------------|-------------------------|
| 6. K. R. P. two sq. | 6. K. B. to Kt. second. |
|---------------------|-------------------------|

First Defence.

- | | |
|-------------------------|----------------------------|
| 7. K. R. to its second. | 7. K. Kt. P. one sq. |
| 8. K. Kt. to its fifth. | 8. K. Kt. to R. third. |
| 9. Q. P. two sq. | 9. K. B. P. one sq. |
| 10. K. Kt. to R. third. | 10. Q. takes K. R. P., &c. |

Second Defence.

- | | |
|---------------------|------------------------|
| 7. K. to Kt. sq. | 7. K. B. checks. |
| 8. K. to R. second. | 8. K. Kt. P. one sq. |
| 9. Kt. takes B. | 9. P. checks and wins. |

Third Defence.

*Black.**White.*

- | | |
|--|---------------------------|
| 7. Q. P. two sq. | 7. Q. P. one sq. |
| 8. K. R. to its second. | 8. Q. B. to K. Kt. fifth. |
| 9. If he take K. Kt. P. with K. R. P. White will take K. R., and if instead he play K. to Kt. square White takes K. R. P. with K. Kt. P., and Black taking the Gambit Pawn with Q. B. White will advance P. to K. R. sixth, having an attacking game and a Pawn advantage. | |

The sixth chapter contains a new defence, when the first player moves K. R. P. two squares, instead of K. B. to Q. B. fourth; it is partly taken from Cozio, but improved by Ponziani. In a note he alludes to another method of playing the Gambit, thus:—

*Black.**White.*

- | | |
|-------------------------|----------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. Kt. to B. third. | 3. K. Kt. P. two sq. |
| 4. K. R. P. two sq. | 4. K. Kt. P. one sq. |
| 5. K. Kt. to its fifth. | |

The usual move being K. Kt. to *K. fifth*. He advises White not to advance K. R. P. one square, though he would thereby win the Knight, but rather to play Q. P. two squares, that his own K. Kt. P. may be defended.

The fifth and last opening is the Queen's Gambit, which has always appeared to me a dull game compared with the King's. Ponziani's mode of playing it is original, and contains many good moves; I refer you to the ——— itself for further information on the subject.

The remaining portion of Ponziani's work consists of the usual checkmates and positions of Pawns only, and are every way worthy of the former portion of the volume, which concludes with a selection of fifty positions to win or draw the game, of which those by Ercole Del Rio (the Anonymous Modenese) and Ponziani you will find particularly beautiful; the last twenty are without solutions; Mr. Lewis has, however, given them in his volume of Chess Problems.

Such is Ponziani's work on Chess, certainly one of the most profound and elegant ever written.

Yours sincerely.

LETTER XIX.

DEAR N.

In 1786 several amateur chess players in Paris of first-rate skill, and who were in the habit of frequenting the Café de la Régence, agreed to write a work on the game of chess, and which is commonly called the "Traité des Amateurs." The principal players who contributed to this treatise were Bernard, Carlier, Leger, and Verdoni: of the last Philidor used to say "c'est le premier joueur en Europe après moi."

This is undoubtedly a useful work, abounding with instructive remarks on the moves as they occur.

The chief novelty in it consists in the numerous games at the various odds that are given, beginning with the Rook and ending with the Pawn for the

move; there are eleven of these games, which certainly form the most valuable part of the book.

After these come the even games, many of which are continued for thirty, forty, or even fifty moves.

I am surprised that players of such skill should have given so little original matter in the opening of games; most of their moves are taken from other authors, and even their errors admitted without comment; this is the more inexcusable, as some of these errors had been pointed out by Lolli, Ponziani, and others. Though Lolli is mentioned in the preface I much doubt whether his work had ever been read by the amateurs, and like some modern authors they have written on a subject without first making themselves acquainted with what had previously been done by others, and consequently erroneously supposed many of their moves to be original.

The following is one of their openings:—

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. Kt. to B. third.	2. Q. P. one sq.
3. Q. P. two sq.	3. K. B. P. two sq.
4. Q. P. takes P.	4. K. B. P. takes P.
5. K. Kt. to its fifth.	5. Q. P. one sq.
6. K. B. P. two squares.	

These moves are all taken from Philidor, and in a note they add that the White on the sixth move should have played P. to K. sixth, compelling Black to play K. Kt. to R. third, and then White by advancing

this is given by Del Rio, who suggests taking K. R. P. with K. Kt. instead of playing Q. B. P. two squares.

In the Gambits, where so much might have been done, there is scarcely anything original. They assert that in the Bishop's Gambit the check of the Queen, on the third move, by the second player, causes him the loss of the game. They recommend, instead of it, to play either K. Kt. P. or K. B. P. two squares; but there is nothing like a demonstration that the one is bad and the other good: had the contrary been asserted they would have been nearer the truth.

The chief merit of the work consists in the notes, which are numerous and instructive. Several of the ends of games are excellent, and may be studied with advantage; in fine, the work, though far from possessing that excellence one might reasonably expect from players of such acknowledged skill, will always maintain a respectable rank among works on Chess.

Believe me, Yours sincerely.

LETTER XX.

DEAR N.

In 1795 Johann Allgaier, of Vienna, a player of considerable skill, published a work on the game of chess, which met with great approbation in Germany, a fifth edition of it having appeared in 1823. This work is certainly the best of those written by my countrymen: it is indeed deficient in many respects, and the author seems not to have been well acquainted

with the best writers. He also adheres too much to the Philidor school, finding fault, like that author, with moving the Knight before the Pawns, though he is often himself obliged to do it.

He is very meagre on the King's Knight's game, of which he gives only one table, while the King's Bishop's has three. There is but little, and that not well played of the Queen's Bishop's Pawn's game; the same may also be said of the Queen's Gambit.

Many variations are given on the King's Gambit with but little that is new; and, strange to say, he omits entirely the Bishop's Gambit, perhaps the most interesting of all.

Much is extracted by Allgaier from other works, without, however, always choosing the best; for example, he copies the Cunningham Gambit from Philidor, but does not give his fifth move of K. to B. square, nor does he give Stamma's defence of this Gambit. There are also many other omissions which I am at a loss to account for. Notwithstanding these and other defects, the work has many redeeming qualities. The games are given in a new form, so that you have, at one view, the game with all its ramifications. There are nine such maps or tables; the first three contain the King's Bishop's game, with upwards of forty variations; the next, the King's Knight's game, with sixteen variations; the fifth and sixth, the King's Gambit, with twenty-seven variations; the seventh, his new Gambit, with twelve variations; the eighth, the Gambit played by the second player, with

variations. The last table gives several irregular openings and variations.

Besides these the work contains many useful notes, remarks, general rules, &c.

Among the laws, he states that in most parts of Germany, when a Pawn has been advanced to the eighth square, it assumes the power of any piece that has been lost; but should the player have all his pieces on the board, then the Pawn must remain where it is until a piece be lost. He shows the absurdity of this law in a position where the White, having advanced a Pawn to the last line before he has lost a piece, takes one of the adverse Bishops with a Knight; as by the laws, a player is not allowed to put or leave his King *en prise*, the Black dare not take the Knight, because the Pawn would then immediately become a Knight, and check the Black King (the latter being at the distance of a Knight's move from the Pawn). The White can, therefore, with impunity, play either of his Knights without fearing to lose it.

I shall now give you some account of what is new in Allgaier's games.

In the first table the following moves occur:—

<i>White.</i>	<i>Black.</i>
1. K. P. two sq.	1. K. P. two sq.
2. K. B. to Q. B. fourth.	2. K. B. to Q. B. fourth.
3. Q. B. P. one sq.	3. K. Kt. to B. third.
4. Q. P. two sq.	4. P. takes P.
5. K. P. one sq.	5. K. Kt. to K. fifth.

The usual move for the White is now to take

K. B. P. with K. Bishop checking, and on the Black's taking it White checks with Queen at K. B. third square, recovering the piece with a better game; this is Ponziani's method, which has been copied by succeeding writers; Allgaier's is at least equal, but could not be adopted in Italy, where the Pawn is not allowed to be taken *en passant*.

*White.**Black.*

- | | |
|--|--------------------------|
| 6. Q. to K. second. | 6. K. Kt. to its fourth. |
| 7. K. B. P. two sq. | 7. K. Kt. to K. third. |
| 8. K. B. P. one sq. | 8. K. Kt. to K. B. sq. |
| 9. K. Kt. to B. third. | 9. P. takes P. |
| 10. Q. B. to K. Kt. fifth. | 10. K. B. to K. second. |
| 11. K. B. P. one square, and has a winning game. | |

In the K. Kt. game the following ingenious variation occurs:—

*White.**Black.*

- | | |
|---|------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. Q. P. one sq. |
| 3. K. B. to Q. B. fourth. | 3. K. B. P. two sq. |
| 4. Q. P. two sq. | 4. K. B. P. takes P. |
| 5. K. Kt. takes K. P. | 5. P. takes Kt. |
| 6. Q. checks. | 6. K. to Q. second. |
| 7. Q. to K. B. fifth, ch. | 7. K. to Q. B. third. |
| 8. Q. takes P. at K. fifth. | 8. Q. R. P. one sq. |
| 9. P. checks. | 9. K. to Q. Kt. third. |
| 10. Q. B. checks and wins, whatever the Black may do. | |

This is an ingenious variation, and it appears to me that the sacrifice of the Knight is good.

The seventh table contains a new kind of Gambit with twelve variations; they are worthy of being exa-

original on the part of Allgaier, because Ponziani has given the leading moves, but without any analysis ; the game begins thus :—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. K. R. P. two sq.
5. K. Kt. to its fifth.

Black.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. P. two sq.
4. K. Kt. P. one sq.

In this position Ponziani advises the Black not to advance K. R. P. one square, in order to win the Knight, but rather to play Q. P. two squares. Allgaier gives three variations on this move, *viz.*, K. B. P. one square, K. R. P. one square, and K. R. P. two squares ; of these the second is undoubtedly the best ; the following are a few of the moves :—

- | | |
|-----------------------|---------------------|
| 6. Kt. takes K. B. P. | 5. K. R. P. one sq. |
| 7. Q. takes P. | 6. K. takes Kt. |

There are two variations on the next move of the Black, *viz.*, Q. to K. B. third square, and K. Kt. to K. B. third square ; in both of them Allgaier makes the White win. The analysis is by no means complete, and it is difficult to say which has the best of it ; I am inclined to think that the Knight may be sacrificed, and that Ponziani's move is the best for the Black. It is an instructive and interesting Gambit.

In the eighth table he gives the King's Gambit played by the second player ; as this is new and ingenious I give you some of the principal moves :—

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. K. B. takes K. Kt.
4. P. takes P.
5. Q. checks.
6. P. takes P.

Black.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. R. takes B.
4. Q. P. two sq.
5. K. Kt. P. one sq.
6. R. takes P.

There are several variations on the next move, in all of which the Black wins : in one of them the game is thus continued :—

- | | |
|------------------------|---------------------------------------|
| 7. K. Kt. to B. third. | 7. Q. B. to K. Kt. fifth. |
| 8. Q. takes K. R. P. | 8. Q. to K. B. third. |
| 9. Q. takes Q. B. P. | 9. Q. Kt. to B. third. |
| 10. Q. takes Q. Kt. P. | 10. Q. R. to Q. Kt. sq. |
| 11. Q. to Q. R. sixth. | 11. K. P. one sq. |
| 12. Q. to K. second. | 12. Q. Kt. to K. fourth,
and wins. |

This game you will observe resembles in many respects the Lopez Gambit. Allgaier is of opinion that it is not good play for the second player, and that the proper mode of opposing it is to take the K. B. Pawn, on the third move, and defend it like an ordinary Gambit.

The ninth and concluding table contains irregular openings which are not very interesting ; the following one is certainly *original*.

White.

1. K. P. two sq.
2. K. P. one sq.
3. Q. P. one sq.
4. Q. P. one sq.
5. Q. P. one sq.
6. Q. Kt. P. two sq.
7. Q. R. — one sq.

Black.

1. K. Kt. to B. third.
2. K. Kt. to K. fifth.
3. K. Kt. to Q. B. fourth.
4. K. Kt. to K. third.
5. K. Kt. to Q. B. fourth.
6. K. Kt. to Q. R. third.

Was ever a poor Knight driven about in this way before? Notwithstanding this ridiculous opening, Allgaier's work is by no means deficient in merit. It is certainly the best practical work in our language, though much inferior to those in the English and Italian.

Yours sincerely.

LETTER XXI.

DEAR N.

In the year 1808, J. H. Sarratt, an English player of extraordinary skill, published a work in two volumes, professing to give a systematic method both of attack and defence, and the proper mode of playing Pawns at the end of the game. This work met with a great sale in England, and became very scarce.

It must have been a very useful work when it first appeared, because little was known of chess authors at that time, Philidor's work being generally considered the only one of eminence; nevertheless Sarratt's is superior to Philidor's from its variety and greater accuracy, and being written on a better system it is more instructive to beginners. When it came out it was much praised for the original matter it was supposed to contain; it is now, however, well known that there is very little originality in it, for Sarratt, having access to the works of Ponziani, Ercole del Rio, &c., which were then very scarce in England, did not

hesitate to extract from them much that is excellent without any acknowledgment, showing a want of ingenuousness and candour very unbecoming a man of talent. I do not mean to say that there is nothing original on the part of Sarratt in his work, but it is so insignificant that I shall not trouble you with any extracts. The twenty positions of Pawns only, at the end of the games, are very useful.

Besides the above work, two other volumes were written by him, and published after his death, under the title of—A New Treatise on the Game of Chess, on a Plan of Progressive Improvement hitherto unattempted.

The design of the work is good, but it is not carried out; the King's Knight's game being the only one analyzed with care. The second volume is compiled from other authors, with the exception of the Muzio Gambit, which is supposed to have been written by Mr. Lewis.

Sarratt published also translations of Damiano, Ruy Lopez, Salvio, Gianutio, and Gustavus Selenus, all of which are very imperfect and unworthy of a man who ranked as the best player in England. Believe me,

Yours sincerely.

LETTER XXII.

DEAR N.

The next treatise I have to call your attention to is that of a living author, to whom the Chess public is indebted for the most skilful work that has appeared since the days of Ponziani.

Lewis's Lessons on the Game of Chess were published in two volumes, in 1830 and 1831. The first series is written for the use of beginners, and gives reasons for every move. It is the best book to put into the hands of young players, as it gives, after many general rules and remarks, the leading moves of the various openings of games, with copious variations, omitting, however, what would be too difficult for the Tyro. It would be unreasonable to expect much novelty in this volume. Some of the remarks are, however, new, and here and there a new method of play is introduced. The system of describing the games is the same as that adopted by Ponziani, of which I have already spoken in terms of commendation.

The second volume contains a series of lessons for the higher class of players, and here the genius and skill of the author are conspicuous. No modern work can boast of so much invention, as at least one third of it is new and excellent as well.

In the extracts I am about to give you I shall confine myself to the original matter. The first important novelty occurs in the third game of the defence, of which the following are the opening moves:—

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. to K. R. fifth.
4. K. Kt. to B. third.
5. K. Kt. to its fifth.
6. K. B. takes K. B. P. ch.
7. Q. to K. R. fourth.
8. K. B. to Q. B. fourth.

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. to K. second.
4. Q. P. one sq.
5. K. Kt. to B. third.
6. K. to Q. sq.
7. K. R. to B. sq.

The move now recommended for the White, by even the best writers, is K. Kt. takes K. P. Lewis shows that the White loses the game by that move, he ought instead to play K. Kt. to its fifth square: but if he take the Pawn, then Black is directed to play as follows:—

- | | |
|-------------------------|--------------------------|
| 9. Q. P. two sq. | 8. K. Kt. takes K. P. |
| 10. P. takes K. B. | 9. K. Kt. takes K. B. P. |
| 11. Q. Kt. to B. third. | 10. K. Kt. takes R. |

This move is fatal to the White, who has now three modes of play, *viz.* Q. B. P. one square, K. R. P. one square, or Q. to K. B. third; the last is the most difficult, I will therefore proceed with it.

- | | |
|------------------------|------------------------|
| 12. Q. B. to K. third. | 11. Q. to K. B. third. |
|------------------------|------------------------|

In the first place

- | | |
|----------------------------|-------------------------|
| 13. Q. Kt. to Q. fifth. | 12. K. to K. sq. |
| 14. Q. to K. R. fifth, ch. | 13. Q. to Q. sq. |
| 15. Q. takes K. R. P. | 14. K. Kt. P. one sq. |
| | 15. Q. B. to Q. second. |

In the second place

*Black.**White.*

- | | |
|--|-------------------------|
| 13. K. B. to K. sixth, ch. | 12. K. to Q. second sq. |
| 14. Q. Kt. to Q. fifth. | 13. K. to K. sq. |
| 15. K. to Q. second sq. | 14. Q. checks. |
| 15. If he take the Rook
he will lose in four moves, therefore
Q. takes K. Kt. P. ch. | |
| 16. K. to Q. B. third. | 16. Q. to K. seventh |
| 17. Kt. takes Q. B. P. ch. | 17. K. to Q. sq. |
| 18. Kt. to K. B. seventh, ch. | 18. K. takes Kt. |
| 19. Checkmates in four moves. | |

There are several other variations which you will find interesting. Lewis frequently ends a game as above, declaring it won in so many moves, but without giving the solution; some of these problems are not a little difficult.

The next game to which I would call your attention is the fourth of the defence, which begins thus:—

*Black.**White.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. B. to Q. B. fourth. |
| 3. Q. B. P. one sq. | 3. Q. P. one sq. |
| 4. Q. P. two sq. | 4. P. takes P. |
| 5. P. takes P. | 5. K. B. checks. |
| 6. K. to B. sq. | |

Lewis says this last move of the Black is not good, but as the defence is not easy, he gives a skilful analysis of it, from which I extract the following:—

No. 1.

- | | |
|------------------------|---------------------|
| 7. Q. to Q. Kt. third. | 6. Q. B. P. two sq. |
| | 7. Q. to K. second. |

*Black.**White.*

- | | |
|----------------------------|---------------------------|
| 8. Q. R. P. one sq. | 8. K. B. to Q. R. fourth. |
| 9. Q. to Q. R. fourth, ch. | 9. Q. Kt. to Q. B. third. |
| 10. Q. P. one sq. | 10. Q. takes P. |
| 11. Q. B. to Q. second. | 11. B. takes B. |
| 12. Q. Kt. takes B. | 12. Q. removes. |
| 13. P. takes Kt. and wins. | |

He gives variations on the supposition of White playing on the sixth move Q. to K. second, or to K. B. third, which he thinks inferior to moving Q. to Q. second; this last move will give White the best of the game, for example:—

No. 2.

- | | |
|---|--------------------------------------|
| | 6. Q. to Q. second. |
| 7. The best move is to play K. B. P. two sq., and afterwards K. Kt. to B. third, having a position but little inferior to the White. But suppose he plays | |
| K. B. takes K. B. P. ch. | 7. Q. takes B. |
| 8. Q. checks. | 8. Q. Kt. to B. third. |
| 9. Q. P. one sq. | 9. K. B. to Q. B. fourth. |
| 10. K. Kt. to B. third. | 10. Q. B. to Q. second. |
| 11. P. takes Kt. | 11. Q. B. takes P. and has the best. |

The fifth game is entirely new and worthy of your attentive study, it is a common Bishop's game, and begins thus:—

*Black.**White.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth. | 2. K. B. to Q. B. fourth. |
| 3. Q. B. P. one sq. | |

authors, should be Q. to K. second square. Lewis's new move converts the defence into an attack; he seems, however, somewhat diffident about it, fearing he may have overlooked the proper play against it; for my part I rejoice that he could not find any easy defence to it, or we should have lost a very ingenious and beautiful game. The new move, which at first sight appears very objectionable, is:—

*Black.**White.*

4. K. B. takes P.

3. Q. P. two sq.

4. K. Kt. to B. third sq.

Black may now play Q. to Q. Kt. third; Q. to Q. B. fourth; Q. to K. B. third; K. B. to Q. B. fourth; or K. B. to Q. Kt. third; the first being the most attacking, I give you one of the variations.

5. Q. to Q. Kt. third sq.

5. K. castles.

6. K. B. takes Q. B. P.

6. Q. B. takes B.

7. Q. takes B.

7. Q. to Q. sixth.

This is an ingenious and, I think, a good move; he leaves the Q. R. *en prise* for the sake of a position in which the Black is much cramped.

8. Q. takes Q. R.

White might now win the Queen by playing Q. to Q. R. third square, and afterwards Q. Kt. to Q. second, but Lewis shows that the attack is very strong without winning the Queen, for example:—

9. Q. to Kt. seventh.

8. Q. B. P. one sq.

9. Q. takes K. P. ch.

Black.

10. K. to B. sq.
11. K. Kt. P. one sq.
12. K. to K. Kt. second.
13. K. Kt. to B. third.
14. K. to Kt. sq.

White.

10. Q. to Q. B. seventh.
11. Q. takes Q. B. ch.
12. Q. to K. eighth.
13. Q. to K. fifth, ch.
14. K. Kt. to its fifth, and has a fine attacking game.

This new method of defending the King's Bishop's game extends to the twelfth game. Lewis gives another mode of defence for the White on the fifth move, where, instead of castling, he takes K. B. with K. Kt.; this is an ingenious method of play, and, perhaps, easier to conduct than the other. Several variations are given on Black's fifth move; I am tempted to give you one or two:—

Black.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. B. P. one sq.
4. K. B. takes P.
5. K. B. to Q. B. fourth.
6. Q. checks.
7. Kt. to K. B. third.
8. K. to K. second.
9. K. B. takes K. B. P.
10. K. R. to B. sq.
11. K. B. to Q. B. fourth.
12. K. B. takes B.
13. K. to K. sq.
14. K. R. takes Kt.
15. K. takes B.
16. Q. to Q. Kt. third.

White.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. P. two sq.
4. K. Kt. to B. third.
5. K. Kt. takes P.
6. K. to B. sq.
7. K. B. takes K. B. P. ch.
8. K. B. to Q. Kt. third.
9. K. Kt. to B. seventh.
10. Q. B. to K. B. fourth.
11. Q. B. checks.
12. Q. takes B. ch.
13. Q. Kt. to Q. second.
14. B. takes R. ch.
15. Q. Kt. P. two sq.
16. K. P. one sq.

Black.

17. K. Kt. to its fifth.
18. Kt. to Q. R. third.
19. Kt. to K. R. third.
20. K. to Kt. sq.
21. Q. to Q. sq.

White.

17. Kt. to K. fourth.
18. K. B. P. one sq.
19. K. to K. second.
20. K. R. to K. B. sq.
21. K. P. one sq. and wins.

Here is another variation on the Black's fifth move :—

*Black.**White.*

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. B. P. one sq.
4. K. B. takes P.
5. Q. checks.
6. K. B. P. takes K. B. P. ch.
7. Q. to Q. Kt. third.
8. K. Kt. to K. B. third.
9. K. R. to K. B. sq.
10. K. to Q. sq.

1. K. P. two sq.
2. K. B. to Q. B. fourth.
3. Q. P. two sq.
4. K. Kt. to B. third.
5. Q. B. P. one sq.
6. K. to B. sq.
7. K. Kt. takes P.
8. Kt. takes K. B. P.
9. Kt. to Q. sixth ch.
10. Q. to K. B. third, and
White has a fine game.

Whether a better method of defence will be discovered, so as to overthrow the attack acquired by moving Q. P. two squares on the third move, or whether Mr. Lewis's original move will stand the test of future examination is a problem which I shall leave for you and others to solve; certainly at present I see nothing to militate against playing Q. P. two squares.

Having now concluded the King's Bishop's game, my next letter will give you some account of what I find new in the King's Knight's game, meanwhile believe me,

Yours sincerely.

LETTER XXIII.

DEAR N.

The first important novelty in the King's Knight's opening occurs at the fifth game, in which the Black plays irregularly on the third move, for example :—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. K. Kt. to its fifth.

Black.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. Kt. to B. third.
4. K. Kt. takes K. P.

In the first series the author had stated that it would be bad play to take K. B. P. with K. Kt. instead of K. B., but the moves being too difficult to be given in that volume, he proceeds to show how to take advantage of that move in the second series.

The analysis is very long and elaborate; I shall content myself with calling your attention to one or two extracts, being convinced that you will yourself examine the whole with much interest. He proceeds thus :—

5. K. Kt. takes K. B. P.
5. Q. to K. R. fifth.

Several methods of play are now given for the White, *viz.* K. castles ; K. Kt. P. one square ; Q. to K. second, and K. R. to K. B. square. Of these the last seems to be the most difficult to contend against, but as the first method is natural, I will show you

White.

6. K. castles.
7. Kt. takes K. R. (A)(B).
8. R. takes Kt.
9. K. to K. B. sq.
10. K. B. checks.
11. Q. to K. sq.
12. K. to K. second.
13. K. to Q. third.

Black.

6. K. B. to Q. B. fourth.
7. Kt. takes K. B. P.
8. B. takes R. ch.
9. K. B. to Q. Kt. third.
10. K. to B. sq.
11. Q. to K. B. fifth, ch.
12. Q. to K. Kt. fifth, ch.
13. Checkmates in six

moves at most, says the Author, and which I leave you to find out.

(A).

- | | |
|----------------------------|-----------------------------|
| 7. K. Kt. P. one sq. | 7. Kt. takes K. Kt. P. |
| 8. Kt. takes K. R. | 8. Kt. takes K. R. |
| 9. Q. takes Kt. | 9. Kt. to Q. fifth. |
| 10. K. B. to Q. Kt. third. | 10. Kt. to K. B. sixth, ch. |
| 11. K. to Kt. second. | 11. K. P. one sq. |
| 12. K. R. P. one sq. | 12. Q. P. two sq. and wins. |

(B).

- | | |
|---------------------------|--|
| 7. Q. P. two sq. | 7. K. B. takes P. |
| 8. Kt. takes R. | 8. Kt. takes K. B. P. |
| 9. R. takes Kt. | 9. B. takes R. ch. |
| 10. K. to B. sq. | 10. K. B. to Q. B. fourth. |
| 11. Q. to K. second. | 11. Q. to Q. fifth. |
| 12. K. to K. sq. | 12. Q. P. two sq. |
| 13. Q. to K. B. sq. | 13. Q. B. to K. third. |
| 14. K. B. to K. second. | 14. K. castles. |
| 15. Kt. to K. B. seventh. | 15. R. to K. B. sq. and
has the best of the game. |

The fourth method of play, *viz.* K. R. to B. square, is skilfully analysed. Here is one of the variations:—

*White.**Black.*

- | | |
|----------------------------|---|
| 6. K. R. to B. sq. | 6. The Author remarks that it would not be correct for Black to play K. B. to Q. B. fourth, as in the former method, but he ought to play |
| 7. K. B. takes P. | Q. P. two sq. |
| 8. K. Kt. P. one sq. | 7. Q. B. to K. Kt. fifth. |
| 9. K. B. P. one sq. | 8. Q. to K. R. fourth. |
| 10. K. B. takes Q. Kt. ch. | 9. Q. takes K. R. P. |
| 11. Kt. takes R. (C). | 10. P. takes B. |
| 12. K. to K. second. | 11. Q. takes P. ch. |
| 13. K. to K. third. | 12. Q. to K. Kt. seventh ch. |
| 14. R. takes Kt. | 13. Kt. to K. B. seventh. |
| 15. K. to K. fourth. | 14. K. B. checks. |
| 16. Q. B. P. one sq. | 15. Q. takes R. |
| 17. K. takes B. | 16. Q. B. to K. B. fourth. |
| 18. Q. P. two sq. | 17. Q. to Q. R. fifth. |
| 19. K. Kt. takes P. | 18. K. Kt. P. checks. |
| 20. K. takes Kt. P. | 19. P. takes Kt. ch. |
| | 20. K. castles and wins. |

(C).

- | | |
|----------------------|--|
| 11. Q. P. one sq. | 11. Q. takes P. ch. |
| 12. K. to K. second. | 12. Q. to Kt. seventh, ch. |
| 13. K. to K. third. | 13. K. B. checks. |
| 14. K. takes Kt. | 14. K. takes Kt. winning the Queen at least. Should White for his next move play Q. B. P. one sq. he will be checkmated in four moves. |

This interesting game takes up 23 pages of the volume; after perusing what I have written I think you will be induced to examine the whole, with which you cannot fail to be pleased.

I pass over the sixth and seventh games in order

variation on the White's seventh move ; for example :—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. Q. B. P. one sq.
5. Q. P. two sq.
6. P. takes P.

Black.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. Q. P. one sq.
5. P. takes P.
6. K. B. checks.

So far all the moves agree with the best writers, and the next move recommended by them is to interpose either the Bishop or Knight. Lewis's new move is K. to B. square ; he thinks that White will then have the best of the game, he consequently condemns the check of the Bishop. The first idea of this deviation may probably be traced to Ponziani, who in a similar position in the Bishop's game also moves the King.

7. K. to B. sq.

It is evident that White now threatens to win a piece by playing Q. P. one square. Black has three modes of defence, *viz.* :—

1. Q. B. to K. Kt. fifth.
2. Q. to Q. second.
3. K. B. to Q. R. fourth.

Suppose he plays the first of these, *viz.* :—

- | | |
|------------------|---------------------------|
| | 7. Q. B. to K. Kt. fifth. |
| 8. Q. P. one sq. | 8. Q. B. takes Kt. |

This is a singular position, for if White take Q. B.

with the Pawn or the Queen he will have the worst of the game; the proper move for him to play is Q. to Q. B. fourth. I refer you to the work itself for the succeeding moves: indeed, the whole game is worthy of your consideration.

The ninth game is the opening called the Scotch game in a new form, for example:—

White.

1. K. P. two sq.
2. K. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. Q. B. P. one sq.
5. Q. P. two sq.
6. K. castles.

Black.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.
4. Q. to K. second.
5. P. takes P.

You are no doubt well aware that it was formerly held that Black by playing Q. to K. second square on the fourth move effectually prevented White from moving Q. P. two squares; it has, however, latterly been discovered that White may do so and give up the Pawn without loss.

The way in which this was discovered is somewhat curious: in the match played in 1824 between the London and Edinburgh Clubs, the Londoners began the first game in the following way:—

1. K. P. two sq.
2. K. Kt. to B. third.
3. Q. P. two sq.
4. K. B. to Q. B. fourth.
5. K. castles.
6. Q. B. P. one sq.

1. K. P. two sq.
2. Q. Kt. to B. third.
3. P. takes P.
4. K. B. to Q. B. fourth.
5. Q. to K. second.

next best move for the Black, says the author, is to play the Pawn to Q. sixth, for if instead of it he were to take the Pawn with Pawn, or play Q. Kt. to K. fourth, the White would have the best of the game; I do not see, myself, any harm if Black were to play K. Kt. to B. third. Mr. L. gives a long analysis of various methods of defence in the twelfth and succeeding games, to which I refer you.

The sixteenth and following games contain a new and very ingenious opening invented by a friend of the author's, Captain W. D. Evans of Milford. It commences thus :—

*White.**Black.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third. | 2. Q. Kt. to B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. B. to Q. B. fourth. |
| 4. Q. Kt. P. two sq. | |

This is the move invented by Captain Evans, and the object seems to be by inducing Black to take the Pawn with K. B. (which is also his best move) to give the White an opportunity to advance K. B. P. two squares the sooner after castling, and also to play Q. B. to Q. Kt. second, or to Q. R. third. There are many variations of this game, but I shall content myself with giving you one as a specimen, referring you to the work itself for the others, which are all well worthy your perusal. The author then proceeds with the game as follows :—

- | | |
|---------------------|---------------------------|
| | 4. K. B. takes P. |
| 5. Q. B. P. one sq. | 5. K. B. to Q. R. fourth. |

White.

6. K. castles.
7. K. Kt. to its fifth.
8. K. B. P. two sq.
9. Q. P. two sq.
10. Q. B. takes P.
11. Q. B. takes P.
12. Q. B. takes Kt.
13. Q. to K. R. fifth, and afterwards playing R. to K. B. fourth sq. wins easily.

Black.

6. K. Kt. to B. third.
7. K. castles.
8. K. P. takes P. (A).
9. K. R. P. one sq.
10. P. takes Kt.
11. Q. P. one sq.
12. P. takes B.

(A).

9. Q. P. one sq.
10. K. B. P. one sq.
11. Q. B. takes P.
12. Q. to K. sq.
13. K. R. to B. third.
14. Q. to K. R. fourth.
15. K. R. to its third.
16. Q. checks.
17. Q. takes K. Kt. P.
18. K. R. to its sixth.
19. K. to B. sq.
20. B. takes Kt. ch.
21. B. to K. seventh and wins.

8. Q. P. one sq.
9. K. R. P. one sq.
10. P. takes Kt.
11. Q. Kt. to its sq.
12. Q. Kt. to Q. second.
13. K. R. to K. sq.
14. Q. B. P. one sq.
15. K. to B. sq.
16. K. to K. second.
17. R. to K. B. sq.
18. Q. checks.
19. K. to Q. sq.
20. K. to Q. B. second.

As I have already observed, there are many variations on this game, in most of which the White wins, but I would not have you thence conclude that Q. Kt. P. two squares is really a sound move for the White, I confess I have great doubt on the subject, and will endeavour when I next see you to convince you that it is a move rather dangerous to play against an equal player.

The next opening treats of the Queen's Bishop's

particularly interesting: after that comes the King's Gambit, but this must form the subject of my next letter.

Yours sincerely.

LETTER XXIV.

DEAR N.

The King's Gambit appears to have been a favourite opening with the best authors; its great variety and the brilliant attacks it gives rise to easily account for this, and Mr. Lewis, like his predecessors, has bestowed much attention to its numerous varieties. In examining his work I shall restrict myself to what is new. In the sixth game the following moves occur:—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. K. B. to Q. B. fourth.
5. K. R. P. two sq.
6. K. Kt. to its fifth.
7. Q. P. two sq.

Black.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. P. two sq.
4. Q. P. one sq.
5. K. Kt. P. one sq.
6. K. Kt. to R. third.
7. K. B. P. one sq.

The usual move is to play Kt. to K. sixth, but our author thinks that the Knight may be sacrificed, and plays

8. Q. B. takes P.
9. Q. B. takes P.
10. K. castles.
11. Q. to Q. second.

8. P. takes Kt.
9. Q. to Q. second.
10. Q. B. P. one sq.
11. Q. P. one sq.

White.

12. P. takes P.
13. Q. Kt. to B. third.
14. Q. R. checks.
15. Q. Kt. takes P.
16. Q. B. takes Kt.
17. Q. R. takes B. ch.
18. Kt. to K. B. sixth, checks, wins the Queen, and consequently the game.

Black.

12. P. takes P.
13. Q. Kt. to B. third.
14. Q. Kt. to K. second.
15. K. Kt. to its sq.
16. K. B. takes B.
17. Kt. takes R.

I pass over the succeeding games until we come to the seventeenth, though they contain many original moves, and therefore well deserving a perusal.

The seventeenth and following games to the twenty-first give a defence to the King's Gambit, which seems to me a very good one, and which, though not absolutely new, had never before been so thoroughly analysed as by Mr. Lewis. It begins thus:—

Black.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third.
4. K. B. to Q. B. fourth.
5. K. Kt. to K. fifth.
6. K. to B. sq.

White.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. P. two sq.
4. K. Kt. P. one sq.
5. Q. checks.

The next move for the White is usually K. Kt. to K. R. third, but in this peculiar Gambit he leaves K. B. P. undefended, and plays

6. P. to K. B. sixth.

Black has now several methods of play: he may take K. R. P. with K. Kt. or K. B. or he may advance

K. Kt. P. or take P. with P. I shall give you a few extracts, supposing, in the first place, Black to play

*Black.**White.*

7. K. Kt. P. one sq.

7. Q. checks.

8. K. to B. second.

8. K. Kt. to B. third.

Most persons would have checked with Q. at K. Kt. seventh, and then with B. at K. R. third; I suppose these obvious moves were examined by our author, and I confess I wish he had given us his reasons for rejecting them, as they appear certainly very plausible.

FIRST DEFENCE.

9. Q. P. one sq.

9. Q. P. one sq.

10. Kt. takes K. B. P.

10. Q. P. one sq.

11. Kt. takes K. R.

11. Q. to K. Kt. seventh, ch.

12. K. to K. third.

12. Q. Kt. to B. third.

13. K. Kt. to K. B. seventh.

13. K. takes Kt.

14. B. takes P. ch.

14. Kt. takes B. ch.

15. P. takes Kt.

15. K. B. to R. third ch.

16. K. to K. fourth.

16. Gambit P. one sq.

checks with Queen, and checkmates the next move.

If you examine these moves attentively I think you will agree with me that the attack is played in quite a finished style.

SECOND DEFENCE.

9. Q. Kt. to B. third.

9. Q. checks.

10. K. to K. third.

10. K. B. to R. third, ch.

11. K. to Q. third.

11. Q. Kt. to Q. B. third.

There are three variations on the next move, *viz.*

Kt. takes K. B. P.; Kt. takes Kt. and B. takes K. B. P. I give you the last, which is played thus:—

*Black.**White.*

- | | |
|------------------------------|--------------------------------|
| 12. K. B. takes K. B. P. ch. | 12. K. to K. second. |
| 13. Kt. takes Kt. ch. | 13. Q. P. takes Kt. |
| 14. K. B. to Q. Kt. third. | 14. Q. Kt. P. two sq. |
| 15. Q. Kt. to its sq. | 15. K. R. checks. |
| 16. K. to Q. B. third. | 16. Kt. takes P. ch. |
| 17. K. to Q. Kt. fourth. | 17. Checkmates in three moves. |

The third defence consists in Black defending K. P. with K. on the ninth move, which is also fatal to him.

The twenty-first game concludes this Gambit; the Black is therein supposed, on the seventh move, instead of attacking the Queen with K. Kt. P. to play thus:—

- | | |
|-----------------------|------------------------|
| 7. K. Kt. P. takes P. | 7. K. Kt. to B. third. |
|-----------------------|------------------------|

Black has several ways of playing; I will give you the worst and the best.

FIRST METHOD.

- | | |
|--|---------------------|
| 8. K. B. takes P. ch. | 8. K. to K. second. |
| 9. K. B. to Q. B. fourth. | 9. Q. P. one sq. |
| 10. K. Kt. to K. B. seventh. | 10. P. takes P. |
| 11. He must lose on account of the threatened check from Q. B. which he cannot prevent without great loss. | |

SECOND METHOD.

- | | |
|------------------------|--------------------|
| 8. Q. to K. second. | 8. Q. P. one sq. |
| 9. Kt. takes K. Kt. P. | 9. Kt. takes Kt. |
| 10. P. takes Kt. | 10. Q. B. takes P. |

Black.

11. Q. to K. B. second.
12. K. to K. sq.
13. Q. to K. second.
14. K. takes Q.

White.

11. Q. B. to R. sixth, ch.
12. Q. takes P. ch.
13. Q. takes Q.
14. Q. Kt. to B. third,

and White has a good position, and a Pawn more.

There are a great many other variations of this game which I recommend you to examine; you will be much pleased with them; some of them are taken from a work published by J. Cochrane, formerly an excellent player, but whose treatise is chiefly a translation of the *Traité des Amateurs*.

The next Gambit in Mr. Lewis's work is that called the Muzio Gambit, in which some new moves occur, but not of much importance. The Bishop's Gambit follows, from which I select the following:—

White.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. B. to Q. B. fourth.

Black.

1. K. P. two sq.
2. P. takes P.
3. K. B. P. two sq.

The usual move now is to take K. Kt. with K. B., but our author suggests

4. Q. Kt. to B. third.
5. K. to B. sq.
6. K. Kt. to B. third.
7. K. P. one sq.
8. Q. Kt. to Q. fifth.
9. K. to Kt. sq.

4. Q. checks.
5. K. Kt. to B. third.
6. Q. to Q. R. fourth.
7. Kt. to K. fifth.
8. K. Kt. to its sixth.
9. Kt. takes R.

10. Kt. takes Q. B. P. ch.
11. Kt. takes Q. R.
12. P. takes Kt.

10. K. to Q. sq.
11. K. Kt. to its sixth.
12. P. takes P.

*White.**Black.*

- | | |
|---|-------------------------|
| 13. Q. P. two sq. | 13. K. B. to K. second. |
| 14. Q. B. to K. B. fourth. | 14. Q. to K. Kt. fifth |
| 15. Kt. to K. Kt. fifth. | 15. Q. takes Q. B. |
| 16. Kt. to K. B. seventh ch. | 16. K. to K. sq. |
| 17. Q. to Q. third. | 17. K. B. to Q. sq. |
| 18. K. Kt. to Q. sixth, ch. | 18. K. to B. sq. |
| 19. K. R. to K. B. sq. and wins in a few moves. | |

The above game contains many ingenious moves.

In the defence to the Bishop's Gambit the following original moves occur:—

*Black.**White.*

- | | |
|---------------------------|-----------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. B. to Q. B. fourth. | 3. Q. checks. |
| 4. K. to B. sq. | 4. K. Kt. P. two sq. |
| 5. K. Kt. to B. third. | 5. Q. to K. R. fourth. |
| 6. K. R. P. two sq. | 6. K. B. to K. Kt. second. |
| 7. K. to Kt. sq. | 7. K. B. checks. |
| 8. K. to R. second. | 8. K. Kt. P. one sq. |
| 9. K. Kt. takes B. | 9. K. Kt. P. ch. |
| 10. K. to R. third. | 10. Q. P. two sq. ch. |
| 11. Kt. to K. B. fifth. | 11. Q. takes Q. |
| 12. K. R. takes Q. | 12. K. Kt. to R. third. |
| 13. K. B. takes P. | 13. K. Kt. takes Kt. |
| 14. K. B. takes Q. Kt. P. | 14. K. Kt. to K. sixth, ch. |
| 15. K. B. takes B. | 15. K. Kt. takes R. |
| 16. K. to Kt. fourth. | 16. Q. Kt. to B. third. |

White afterwards plays Q. Kt. to Q. fifth, and wins without difficulty.

I must give you one more variation which appears

moves as before, then instead of moving K. to Kt. square, Black plays

Black.

7. K. R. to its second.
8. K. Kt. to its fifth.
9. Q. P. two sq.
10. K. B. takes P.

White.

7. K. Kt. P. one sq.
8. K. Kt. to K. R. third.
9. Q. P. two sq.
10. K. Kt. P. one sq.

This seems a rash move, leaving the Queen *en prise*, nevertheless I believe it is good play. Lewis supposes Black to take K. B. P. with K. B., checking, or to take the Queen.

FIRST.

11. K. B. takes K. B. P. ch. 11. Q. takes K. B.
12. K. Kt. takes Q. 12. Q. B. to K. Kt. fifth.
13. If he take Q. B. White will retake with K. Kt.,
and afterwards win either K. R. or K. Kt.;
but if he remove the Queen White will take
B. with P. and then advance the Pawn to
Queen and win.

SECONDLY.

11. Q. takes Q. 11. P. takes K. R.
12. B. takes K. B. P. ch. 12. K. to B. sq.
13. K. B. to K. sixth. 13. P. becomes a Queen,
checks and wins.

The remainder of the work contains the Queen's Gambit and several irregular openings, but as they contain nothing new, moreover are not very interesting, I shall not trouble you with any extracts.

In conclusion, you will probably, even from the specimens I have given, and still more after you have

examined the work itself, be of the same opinion as I, that since the days of Ponziani no treatise on chess can be compared with Mr. Lewis's, either as regards invention or skilful analysis. Believe me,

Yours sincerely.

LETTER XXV.

DEAR N.

You seem to wonder that I have said so little respecting German Authors on the Game of Chess. It is true that many have written on the game, but their works are chiefly compilations, and contain very little that is interesting and original. In my opinion Allgaier has given more original matter than any or all of our countrymen, and respecting his work my former letters have given you some account. As regards other works the following sketch must suffice.

DAS SCHACH ODER KOENIG SPIEL. By GUSTAVUS SELENUS, Leipzig, 1616. The author of this volume of 500 pages, folio, was Augustus Duke of Brunswick. It contains many games, with a vast number of variations. I have examined several of the games; they seem to be taken from Lopez; here and there one finds a good and original move, but on the whole it is but an indifferent treatise, and not worth the trouble of studying.

ANASTASIA UND DAS SCHACHSPIEL is an entertain-

it is elegantly written by Heinse, and was published in 1803.

CODEx DER SCHACHSPIELKUNST. By J. F. W. KOCH, Magdeburg, 1813—1814. A useful work, containing extracts from Stein, Anonimo Modonese, Gustavus Selenus, *Traité des Amateurs*, Philidor, Greco, &c. At the end of the work he gives above 300 remarkable Ends of Games, with the Authors' names; I observe that all those attributed to Brodezký of Prague are by Ercole Del Rio or Ponziani.

BENONI ODER DIE VERTHEIDIGUNGEN GEGEN DIE GAMBITZUGE IM SCHACHE. By A. REINGANUM, Frankfurt, 1825. Mr. R. professes to correct the errors of other writers on the Gambits, but as it generally happens to those who criticise stronger players than themselves, Mr. R. is oftener wrong than right in his observations.

DIE NEU ENTDECKTEN GEHEIMNISSE IM GEBIET DES SCHACHSPIELS. By H. SILBERSCHMIDT, Brunswick, 1826. There is nothing very important in this work; the author is a young man and a good player. I have sought in vain for the secrets mentioned in the title. The same author has also published another work called "**DAS GAMBIT ODER ANGRIFF UND VERTHEIDIGUNG GEGEN GAMBITZUGE**," in which I find nothing particularly worthy of notice.

ANWEISUNG ZUR ERLERNUNG DES SCHACHSPIELS. By F. W. VON MAUVILLON, Essen, 1827. A thick volume, containing a great deal that is useful, with very little original matter.

ANWEISUNG DAS SHACHSPIEL GRUNDLICH ZU ERLEARNEN. By JOHANN HORN, Cassel, 1828. An indifferent work, containing, however, at least one new and good move in the Gambit, noticed in one of my former letters.

There are other German writers on Chess of even less value than the foregoing; I refrain from giving you the titles of their works. It is to be hoped that some scientific and fine player will soon arise to give to the Germans a treatise worthy of being placed by the side of the best English and Italian writers.

Believe me,

Yours sincerely.

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